A. PANCHENKO

THEORY AND PRACTICE OF CHESS ENDINGS

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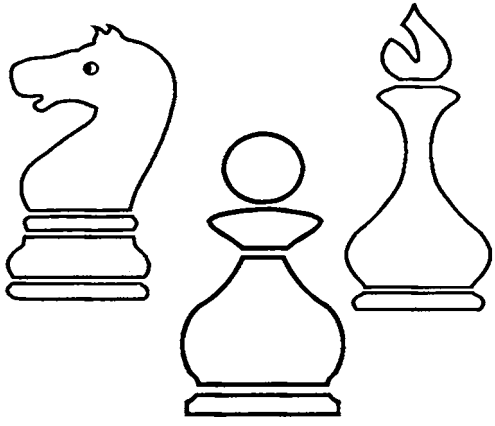

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The author of the book is the grand master and honoured Russian coach who headed the All-Russian chess school. At his lessons Alexander Panchenko, following the advice of world champions H.R.Capablanka and V.V. Smislov, placed the highest emphasis on endgame (without neglecting the other stages of a chess game, for sure). The result surpassed all expectations: dozens of grand masters and masters graduated from the school - Sergey Rublevsky, Alice Galliamova, Ruslan Scherbakov, Maxim Sorokin, Michael Ulibin, Svetlana Prudnikova, Tatiana Shumjakina and many others.

The well-known lectures of Panchenko's school have underlain the basis of this fascinating book on the endgame that will help to increase playing skills and to achieve higher practical results both for amateurs and professionals. Moreover, it is an indispensable assistant for coaches-teachers. Besides theoretical material, the book contains numerous examples from the practice of the classical and modern chess players and the tasks for the independent solving and playing.

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FROM THE AUTHOR

Recently the interest to endgame has considerably increased. Many chess players who did not pay any special attention to it before, have started to study guides on endings strenuously. Now games are not adjourned, and all decisions should be made at the board. Besides the popularity of active chess grows where the knowledge of typical positions and game methods in the endgame is especially important.

To learn playing endgame well, it is necessary:

- To know as many typical ways, positions and methods of their playing as possible. With the skill growth the quantity of exact positions which should be firmly remembered should increase.

- To learn to understand the final stage of a game, to find the correct plans in it. For this purpose it is necessary to study endgame classics and to solve chess problems constantly, first of all those that are as close to a practical game as possible, as well as to analyze own endings carefully.

The first volume consists of 7 chapters devoted to pawn and minor-pieces' endings. The chapters are divided into themes, each of them has examples for independent solving. All answers can be found at the end of the book. The author hopes that this book will help readers to learn more about the endings, to enjoy them and to learn playing them well.

SIGNS AND SYMBOLS

?	an erroneous move
??	a very poor move
!	a strong move
!!	a very strong move
!?	a remarkable move

+− (−+)	White (Black) has a decisive advantage
± (∓)	White (Black) has a considerable advantage
⩲ (⩱)	White (Black) is slightly better
=	equality
△ (▲)	White (Black) to move

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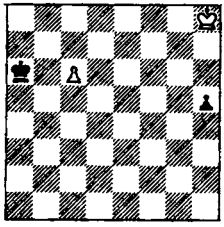
1. PAWN ENDINGS

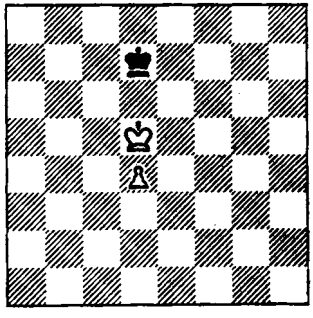


Pawn endings constitute a basis for all endings. One should study them most carefully, because any ending can eventually transpose into a pawn one. Despite their simplicity, pawn endings are very complicated - even masters and grandmasters often err in them. The complexity of a pawn ending is that it cannot be evaluated as ± or ∓; it is either won or drawn. Getting into the wrong type of pawn ending can have fatal consequences.

In order to better understand pawn endings, one should master the following strategic ideas and tactics.

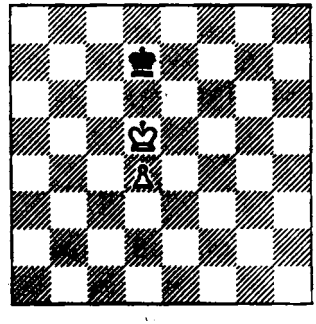
1.1 OPPOSITION

The kings are in opposition when they are placed on the same file, rank, or diagonal, with an odd number of squares separating them. Whilst standing in opposition, the one whose turn it is to move is always at a disadvantage. Hence it is clear that one should strive to be the one taking the opposition. It plays a decisive role when queening a pawn (see examples 1 and 2), breaking to the opponent's pawns and winning them (example 3), and whilst defending a worse position (examples 5 and 6).



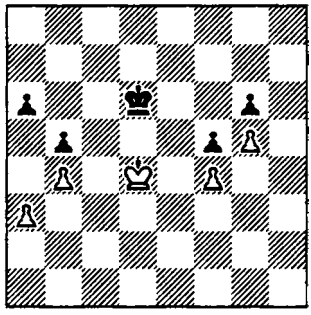
1 △ =

1. If it is White to move, then after **1. ♔c5**, Black retains the opposition by 1. ♔e5 ♔e7= **1... ♔c7=** and saves the game.



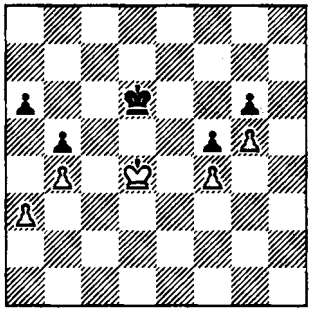
2 ▲ +–

2. But if it is Black to move, he is forced to allow the penetration of the opponent's king **1... ♔e7** [1... ♔c7 2. ♔e6+–] **2. ♔c6**+–, and Black loses.



3 ▲ +–

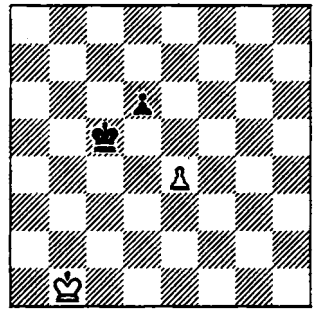
3. If it is Black's turn to move, he loses, because he is forced to allow the opponent's king to break to his pawns. **1... ♔e6** [1... ♔c6 2. ♔e5+–] **2. ♔c5**+–



4 △ =

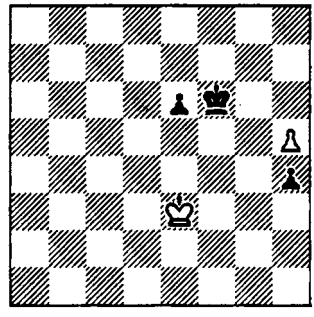
4. If it is White to move, he draws. **1. ♔c3!** But not 1. ♔d3? ♔d5!, and Black wins. **1... ♔d5 2. ♔d3!** Taking the opposition, White saves the game. **2... ♔e6!** Black even loses after 2... ♔d6? 3. ♔d4+– **3. ♔d4 ♔d6=**

5. Black threatens 1... ♔d4, winning a pawn. Hence, the only chance is **1. e5! de** This is forced. **2. ♔c1!** Taking the distant opposition. **2... ♔d4 3. ♔d2**, transforming the distant opposition into close opposition. Draw.



5 △ =

Horvath D. - Horvath C.
Hungary, 1988



6 △ =

6. 1. ♔f4 h3 2. ♔g3 ♔g5 3. ♔h2!! The only move. After 3. ♔h3? ♔h5 Black takes the opposition and wins. **3... ♔h6** [or 3... ♔h5 4. ♔h3=] **4. ♔g3!**, and the players agreed a draw.

Using the opposition, one can draw even in positions that seem hopeless.

7. 1. ♔h1! Taking the distant opposition. Bad is 1. ♔f1? ♔d2 2. ♔f2 ♔d3 - the f3-pawn hinders its own king to take the close opposition, and White loses after 3. ♔g3 ♔e3 4. ♔g2 ♔e2 5. ♔g3 ♔f1–+, and the rest is clear. **1... ♔d2 2. ♔h2! ♔d3 3. ♔h3=**

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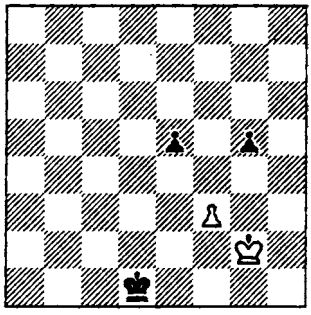
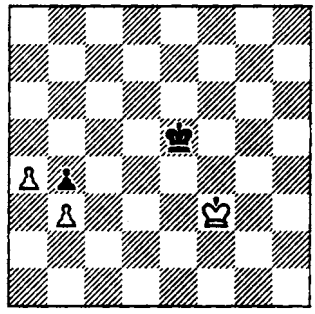


7 △ =

8. As a rule, such positions with a protected passed pawn are easily won. Here, however, after **1... ♔d5!** Black draws by taking the diagonal opposition: **2. ♔f4 ♔d4 3. ♔g4 ♔e4 4. ♔g3 ♔e5** The black king

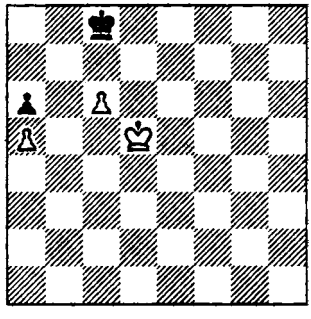


8 ▲ =

must not move out of the "square" of the a-pawn: 4... ♔e3 5. a5+– **5. ♔f3 ♔d5! 6. a5** White is unable to seize the opposition, so he tries his last chance. **6... ♔c5 7. ♔e4 ♔b5 8. ♔d5 ♔a5 9. ♔c4 ♔a6!** [9... ♔b6 10. ♔b4+–] **10. ♔b4 ♔b6!**, taking the opposition. Draw.

1.2 CORRESPONDING SQUARES. TRIANGULATION

The following example explains the notion of "corresponding squares".



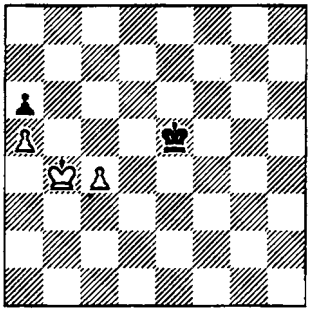
9 △ +–

9. In order to win, White must break with his king either to b6, winning the a6-pawn, or to d7, promoting the c-pawn. Nevertheless, on 1. ♔d6 Black plays 1... ♔d8, and 2. c7 ♔c8 3. ♔c6 leads to stalemate, while 1. ♔c5 is met by 1... ♔c7, and Black succeeds in not allowing the penetration of the opponent's king to b6. ie. when the white king moves to d6, the black king should then move to d8, and when the white king moves to c5, the black king should move to c7. These are the corresponding squares: to each position of the white king there is a single corresponding position of the black king. It is easy to see that the square corresponding to d5 is c8, that to c4 is b8, and d4-d8. But what if White loses (or wins?) a tempo by **1. ♔d4**, and in response to **1... ♔b8,** plays **2. ♔c4?** Then Black can no longer maintain the correspondence: **2... ♔c8** is deci-

sively met by **3. ♔d5 ♔c7** [or 3... ♔d8 4. ♔d6+–] **4. ♔c5**+–

The white king's maneuver along the d4-c4-d5 squares is called triangulation. This device helps to win a lot of games.

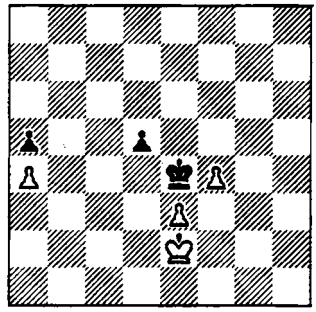
Dvoretzky - Nikitin A.
Moscow, 1970



10 ▲ +–

10. If White manages to bring his king to d4, then he wins as was shown in the previous example. Naturally, Black tries to prevent this. **1... ♔d4 2. ♔b3 ♔e5 3. ♔a4** Here the corresponding squares are: c3-e4, b4-d4, and b3-e5. However White has two reserve squares, a3 and a4, from which his king can move to b4 or b3, while Black has only one square, e4, from which his king can move to the key d4 and e5 squares. White wins by maneuvering his king in the a4-a3-b3 triangle. It is worthy to note that the aim cannot be achieved by 3. ♔c3 in view of 3... ♔e4 4. c5 ♔d5 5. ♔b4 ♔e6! 6. ♔c4 ♔e5= **3... ♔e4 4. ♔a3 ♔e5 5. ♔b3! ♔e4 6. ♔c3**, and White wins.

Alatortsev - Consultants
1934



11 △ +–

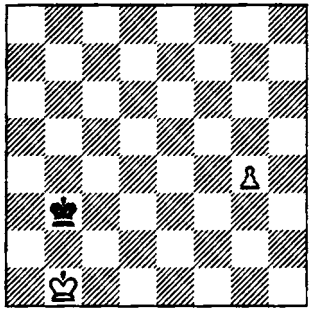
11. White wins by triangulation along e1-d2-e2. **1. ♔e1!** The straightforward 1. ♔d2 leads only to a draw after 1... d4 2. ed ♔d4= **1... ♔f5 2. ♔d2 ♔e4 3. ♔e2**+–

1.3 THE RULE OF THE SQUARE

The "rule of the square" enables one to quickly determine whether or not a king can catch a pawn. Let us examine the following example.

12. If it is Black to move, he plays **1... ♔c4,** and the king steps into the "square" of the g4-pawn. Its sides are equal to the distance of the pawn to its queening square (g4-g8-c8-c4)

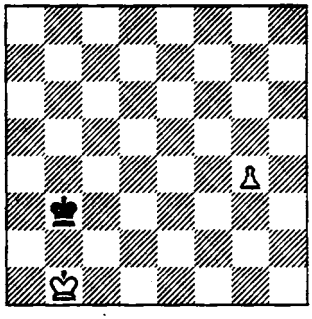
13. If White begins, then after **1. g5** the black king is not able to step inside the g5-g8-d8-d5 "square", therefore Black loses. In practice, it is simpler to draw mentally only one line - the diagonal of the "square", for example g4-c8 or g5-d8 in the examined examples. When a pawn is in its starting posi-



12 ▲ =

tion, i.e. on the 2nd rank, the diagonal of the "square" should be drawn from the square in front of the pawn.

In this case the diagonal of the "square" is f3-a8, therefore this position is drawn.

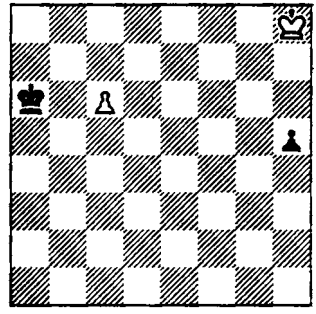


13 △ +−

The "rule of the square" is often seen in practice and in chess composition.

14. At first sight the position appears lost, however using two threats - to queen the c-pawn and to step into the "square" of the h-pawn - White manages to draw. **1. ♔g7 h4 2. ♔f6 h3** or 2... ♔b6 3. ♔e5 ♔c6 4. ♔f4=, stepping into the "square". **3. ♔e7! ♔b6 4. ♔d7,** with a draw.

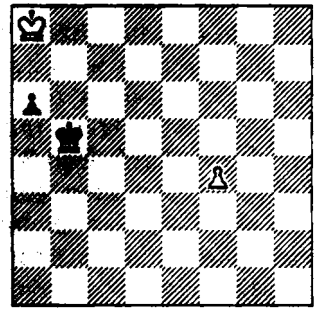
Reti
1921



14 △ =

In chess literature, this idea waspicturesquely called "chasing two birds".

Feiter
1939

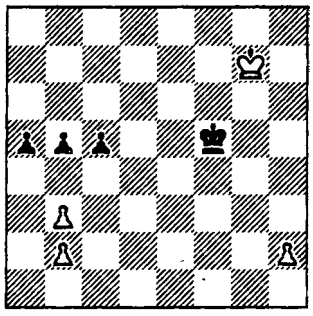


15 △ =

15. 1. ♔b7 a5 2. ♔c7 ♔c5 [2... a4 3. f5=] **3. ♔d7 ♔d5 4. ♔e7 ♔e4** It seems that Black is winning, but... **5. ♔e6! ♔f4 6. ♔d5.** The king has stepped into the "square". Draw.

This idea was employed in practice by the world champion Emanuel Lasker in a game against Tarrasch.

Lasker - Tarrasch
Petersburg, 1914



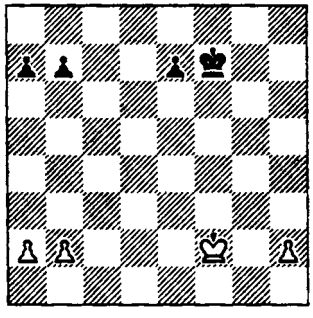
16 △ =

16. 1. h4 ♔g4 Otherwise White plays 2. h5. **2. ♔g6!** [2. ♔f6? loses due to 2... c4 3. bc bc 4. ♔e5 c3! 5. bc a4−+] **2... ♔h4 3. ♔f5 ♔g3 4. ♔e4 ♔f2 5. ♔d5 ♔e3 6. ♔c5 ♔d3 7. ♔b5 ♔c2 8. ♔a5 ♔b3** Draw.

1.4 OUTSIDE PASSED PAWN

A passed pawn that is most remote from the center is called an outside passed pawn. The possession of an outside passed pawn, or a threat of creating one, is a decisive advantage in pawn endings. The winning plan is simple and typical: to divert the opponent's king by the advance of this pawn, and then break through with one's own king to the opponent's pawns.

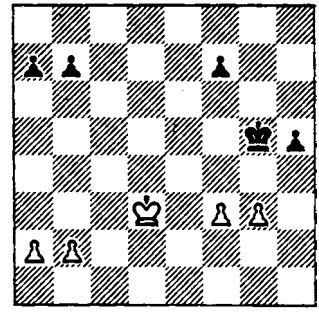
Here is an elementary example.



17 △ +−

17. White's plan is simple: to advance his Q-side pawns as far as possible, and then to exchange the h-pawn for the black e-pawn, breaking with his king to the opponent's pawns. The game may continue as follows: **1. b4** [or 1. a4] **1... b5 2. a3 a6 3. ♔e3 ♔f6 4. ♔e4 e6** [or 4... ♔g5 5. ♔e5, and the rest is clear.] **5. h4 ♔g6 6. ♔e5 ♔h5 7. ♔e6 ♔h4 8. ♔d6**+−

Gheorghiu - Gligoric
Hastings, 1964

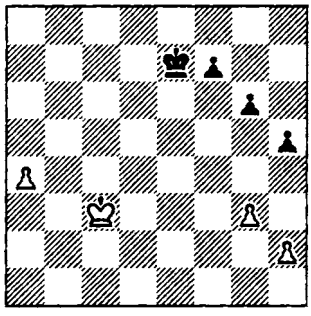


18 ▲ −+

18. At the moment there is no outside passed pawn, but Black

quickly creates it: **1... f5 2. ♔e3 f4! 3. ♔f2** Or 3. gf ♔f5 4. b4 b5 5. a3 a6−+, and the rest is clear. **3... b5** White resigned. After **4. ♔g2 b4 5. ♔f2 fg 6. ♔g3 h4 7. ♔h3 ♔f4 8. ♔h4 ♔f3** the black king captures both White's pawns.

Fischer - Larsen
Denver, 1971



19 △ +−

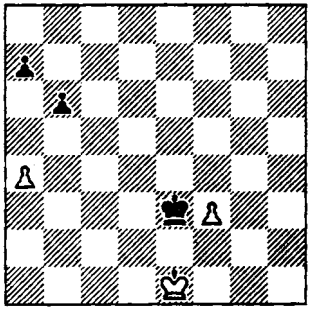
In some positions with an outside passed pawn, the stronger side must play accurately and subtly in order not to miss an advantage.

19. 1. ♔d4 ♔d6 2. a5 f6 [2... ♔c6 3. ♔e5+−] **3. a6 ♔c6 4. a7 ♔b7 5. ♔d5 h4!** The only chance. 5... f5 6. ♔e5 h4 7. ♔f6! **6. ♔e6!** Black resigned. It was not too late to let the win slip away by 6. gh? ♔a7 7. ♔e6 (or 7. h5 gh 8. h4 ♔b7 9. ♔e6 ♔c7 10. ♔f6 ♔d7 11. ♔g5 ♔e7 12. ♔h5 ♔f8=) 7... f5 8. ♔e5? (correct is 8. h5! gh 9. ♔f5 ♔b6 10. ♔g5 ♔c6 11. ♔h5 ♔d6 12. ♔g6 ♔e7 13. ♔g7 ♔e6 14. h4 ♔f5 15. h5+−; if 8... f4, then 9. hg f3 10. g7 f2 11. g8♕ f1♕ 12. ♕f7+−) 8... ♔b7 9. h5 gh 10. ♔f5 ♔c7 11. ♔g5 ♔d7 12. ♔h5 ♔e7= On **6... f5**, White wins by **7. ♔f6!**

1.5 PLAYING FOR STALEMATE

Stalemate combinations occur in pawn endings much more often than in other endings. This is because of the limited material on the board.

Gorgiev
1936



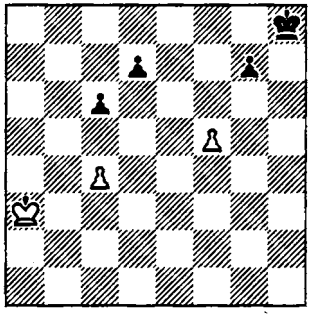
20 △ =

20. 1. a5! White loses after both . f4? ♔f4 2. ♔d2 ♔e4 3. a5 b5 4. a6 b4!−+; and 1. ♔d1 ♔f3 2. ♔c2 ♔e4−+ **1... b5 2. a6!** Creating a "stalemate shelter" for the king. **2... ♔f3** [2... b4 3. ♔d1=] **3. ♔d2 ♔e4 4. ♔c3 ♔d5 5. ♔b4 ♔c6 6. ♔a5! ♔c5** stalemate.

Stalemate is possible even in the center, as it occurs in the following example.

21. Black is forced to defend his d7-pawn, and White manages to create a stalemate shelter for his king. **1. ♔b4 ♔g8** [or 1... ♔h7 2. ♔c5 ♔h6 3. ♔d6 ♔g5 4. ♔d7 ♔f5 5. ♔c6=; 1... d6 2. ♔a5=] **2. ♔c5 ♔f7 3. ♔d6 ♔e8 4. c5 ♔d8 5. f6! gf** stalemate.

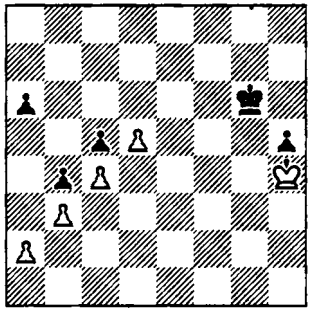
Troitsky



21 △ =

Many games have been saved thanks to stalemate.

Nikolaevsky - Taimanov
Tbilisi, 1967

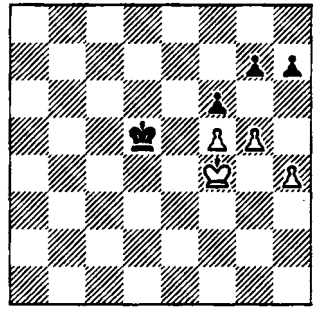


22 △ =

22. It seems that after **1. d6** Black is helpless, because he will lose the c5-pawn. Nevertheless, he draws thanks to a seemingly minor detail: his pawn is not at a5, but at a6. **1... ♔f6 2. ♔h5 ♔e6 3. ♔g5 ♔d6 4. ♔f5 ♔c6 5. ♔e5 ♔b6 6. ♔d5 ♔a5!** The king has reached a stalemate shelter. **7. ♔c5** stalemate.

Sometimes a saving combination is found only in analysis. The following ending is especially instructive: even a great player has let a draw slip out of his hands.

Chigorin - Tarrasch
Nurnberg, 1896



23 △ =

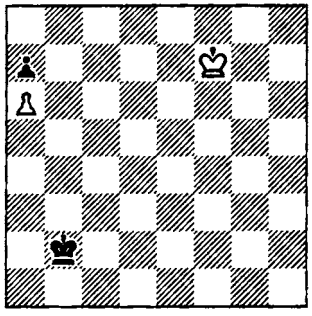
23. Chigorin played 1. gxf6?, and resigned two moves later, instead of which he could have drawn by **1. ♔g4 ♔e4 2. g6! h6** [2... hg does not win either in view of 3. fg f5 4. ♔g5 f4 5. h5 f3 6. h6 gh 7. ♔h6=] **3. ♔h5**, and if **3... ♔f5**, then stalemate.

1.6 SHOULDER-CHARGING

24. Variation from the game. White needs five moves to capture the a7-pawn, but the same number of moves is enough for Black to reach c7 with his king, drawing. Hence, heading for a7, the white king should simultaneously push away the black king. **1. ♔e6! ♔c3 2. ♔d5! ♔b4 3. ♔c6 ♔c4 4. ♔b7 ♔c5 5. ♔a7 ♔c6 6. ♔b8**, and White wins.

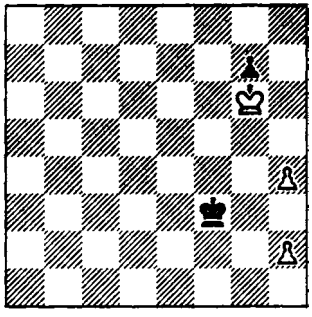
This maneuver, which has received the name of "shoulder-charging", is frequently employed in practice.

Schlaege - Ahues
Berlin, 1921



24 △ +–

Grigoriev
1932

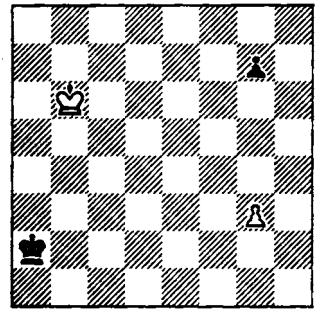


25 △ +–

25. 1. ♔f5! [1. h5? ♔g4 2. h3 ♔h4=; 1. ♔g5? ♔g2 2. h5 ♔h3 3. ♔g6 ♔g4! (3... ♔h4 4. h3+–) 4. h3 ♔h4=] **1... ♔g2** [1... ♔e3 2. h5 ♔f3 3. ♔g5+–] **2. h5 ♔h3 3. ♔g5!** [3. ♔g6 ♔g4! 4. h3 ♔h4=] **3... ♔h2 4. ♔g6**+–

26. In order to win, White must reach f7 with his king, but the king is moved there in a roundabout way, at the same time "shoulder-charging" the opponent's king. **1. ♔c5!** Only a draw results from 1. g4? ♔b3 2. ♔c5 ♔c3 3. ♔d5 ♔d3 4. ♔e5 ♔e3 5. ♔f5 ♔f3 6. g5 ♔g3= **1... ♔b3 2. ♔d4!** [2. ♔d5 ♔c3=] **2... ♔c2** [2... ♔b4 3. g4 ♔b3 4. g5+–] **3. ♔e3! ♔d1 4. g4 ♔e1** [4... ♔c2 5. g5+–] **5. g5 ♔f1 6. ♔f3! ♔g1 7. g6 ♔h2 8. ♔g4 ♔g2 9. ♔f5 ♔g3 10. ♔e6 ♔g4 11. ♔f7**+–

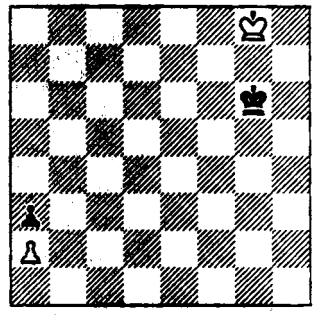
Moravec
1950



26 △ +–

In conclusion let us study another valuable example.

Sackmann
1923



27 △ =

27. White saves the game, taking the so-called "knight's opposition" - another kind of opposition, which we have not yet discussed. **1. ♔h8!** The natural 1. ♔f8 loses due to 1... ♔f6 2. ♔g8 ♔e5 3. ♔g7 ♔d4 4. ♔f6 ♔c3 5. ♔e5 ♔b2 6. ♔d4 ♔a2 7. ♔c3 ♔b1–+ **1... ♔f6 2. ♔h7!**

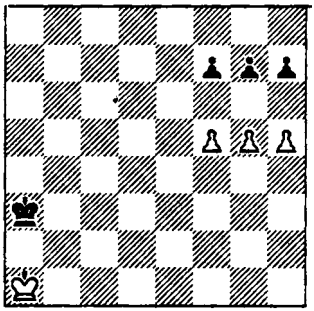
Maintaining the knight's opposition. **2... ♔e5 3. ♔g6 ♔d4 4. ♔f5 ♔c3 5. ♔e4 ♔b2 6. ♔d3 ♔a2 7. ♔c2** Draw.

1.7 BREAKTHROUGH

A pawn breakthrough involves a sacrifice of one or several pawns in order to create a passed pawn. This device often occurs in practice, and so in the course of play it is very important to foresee the possibility of a breakthrough.

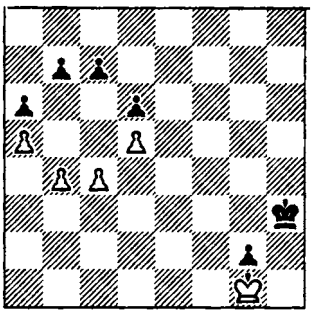
As a rule, three factors contribute to a breakthrough.

I. Pawns are close to the queening square (in other words, extra space).



28 △ +–

28. White's more advanced pawns allow White to promote one of them by a breakthrough. **1. g6! fg** [or 1... hg 2. f6 gf 3. h6+–] **2. h6! gh 3. f6**+–

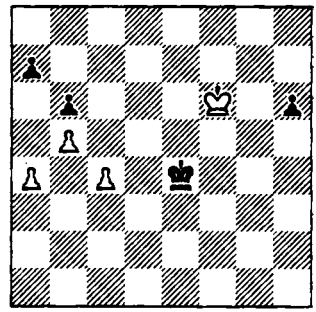


29 △ +–

29. Here the white pawns are less advanced; nevertheless, it is sufficient for a breakthrough. **1. b5!** [or 1. c5] **1... ♔g4 2. c5 ♔f5** [2... ab 3. c6 bc 4. a6+–; 2... dc 3. b6 cb 4. d6+–] **3. b6** [or 3. c6] **3... cb 4. c6 bc 5. ab**+–

It is worth noting that this pawn structure may arise in many openings, for example in the Scotch game, so all White has to do is to keep it until a pawn ending.

Godes, Averbakh

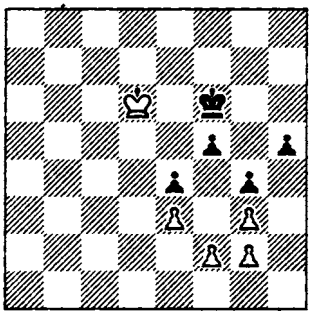


30 △ +–

30. Here too, the far advanced pawns decide the game. **1. c5! bc** [1... ♔d5 2. c6 ♔d6 3. ♔g6+–] **2. a5 ♔d5 3. a6!** [3. b6? loses due to 3... ab 4. ab ♔c6–+] **3... ♔d6 4. b6**+–

II. The opponent has doubled pawn

Pomar - Cuadras
Olot, 1974

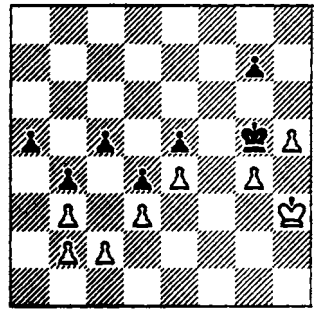


31 ▲ −+

31. 1... f4! 2. ♔d5 [2. ef h4! 3. gh g3 4. fg e3−+] **2... h4! 3. ♔e4** [3. gf h3] **3... f3!** [Bad is 3... h3? 4. gh gh 5. ♔f3] **4. gf h3** White resigned.

32. After the correct **1... c4!** Black could have won. However he resigned, probably in view of the following line: 1... a4? 2. ba c4 3. b3!+−. For example, **2. bc** [2. dc a4!3. ba b3 4. cb d3−+; 2. ♔g3 a4! 3. ba b3 4. cb c3−+] **2... a4 3. c5 a3 4. ba ba 5. c6 a2 6. c7 a1♕ 7. c8♕ ♕f1 8. ♔g3 ♕f4 9. ♔h3 ♕f3 10. ♔h2 ♕f2 11. ♔h3 ♕h4 12. ♔g2 ♕g4**, and Black wins.

Havazi - Reko
1976

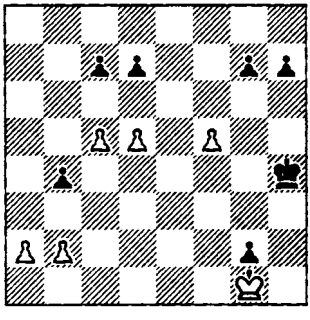


32 ▲ −+

III. Pawns hinder their own king's attempts to catch the opponent's pawn.

To start with, let us examine a classic study.

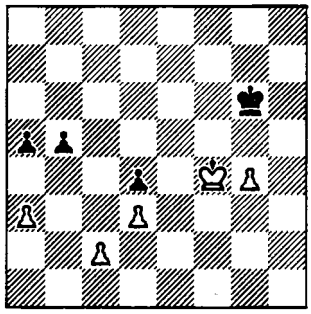
Troitsky
1913



33 △ +−

33. White puts a pawn barrier in the black king's way to the Q-side. **1. f6!! Bad is the** immediate 1. a4? in view of 1... **ba 2.** ba ♔g3! 3. a4 h5 4. **a5 h4 5. a6** h3 6. a7 h2 mate; or 1. **♔g2? ♔g5** 2. a4 ba 3. ba ♔f6! 4. a4 **♔e7!** (4... ♔e5? 5. d6! cd 6. c6 dc 7. a5+−) 5. ♔f3 ♔d8= **1... gf 2. ♔g2** Otherwise Black plays ♔g3. **2... ♔g4 3. a4 ba 4. ba ♔f5 5. a4** Premature is 5. d6 cd 6. c6 dc 7. a4 because of 7... ♔e6. **5... ♔e5 6. d6!** [6. c6 d6 7. a5 ♔d5] **6... cd 7. c6! dc 8. a5 ♔d5 9. a6**+−

Borisenko V. - Zvorykina
1962



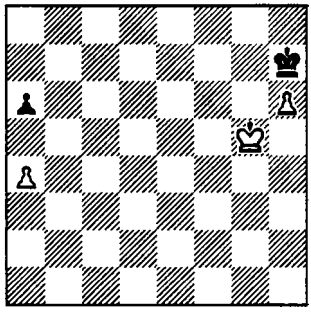
34 ▲ −+

34. 1... a4! 2. ♔e4 b4 3. ♔d4 ba 4. ♔c3 ♔g5 Without the pawn on c2, White could have drawn by 5. ♔c2. **5. d4 ♔g4** zugzwang. White resigned.

1.8 EXTRA SPACE

Extra space is a highly important advantage in all stages of the game. In pawn endings, you should strive to seize space with your king or pawns. After eventual exchanges, if you possess more space, your pawns will be promoted quicker, as it was already shown in the previous section, "Breakthrough".

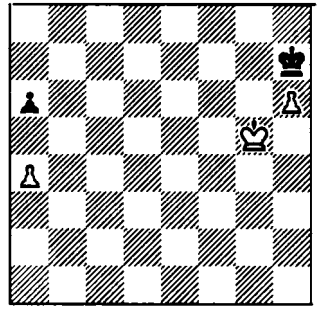
Farni



35 △ +−

35. The result depends on who it is to move. If White begins, he seizes space by **1. a5!**, and wins: **1... ♔g8 2. ♔f6 ♔h7 3. ♔e6 ♔h6 4. ♔d6 ♔g6 5. ♔c6 ♔f7 6. ♔b6 ♔e7 7. ♔a6 ♔d7 8. ♔b7**+−

36. But if it is Black to move, he prevents White from seizing space

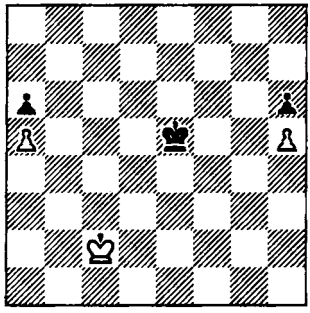


36 ▲ =

by **1... a5!**, and draws: **2. ♔h5 ♔h8 3. ♔g6 ♔g8 4. ♔f5 ♔h7 5. ♔e5 ♔h6 6. ♔d5 ♔g6 7. ♔c5 ♔f6 8. ♔b5 ♔e6 9. ♔a5 ♔d7! 10. ♔b6 ♔c8!** - the king has arrived just in time. Draw.

37. At first sight, White has to fight for a draw, because he loses one of his pawns. Nevertheless, by **1. ♔c3!**

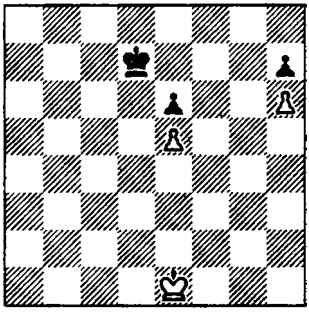
Grigoriev
1927



37 Δ +–

he takes the diagonal opposition and, thanks to his spatial advantage secured by the far advanced a- and h-pawns, it is White who wins. For example, **1... ♔d5** [or 1... ♔f4 2. ♔c4 ♔g5 3. ♔c5 ♔h5 4. ♔b6 ♔g4 5. ♔a6 h5 6. ♔b6 h4 7. a6 h3 8. a7 h2 9. a8♕+–] **2. ♔d3 ♔c5** [2... ♔e5 3. ♔c4 ♔d6 4. ♔d4 ♔e6 5. ♔c5 ♔e5 6. ♔b6 ♔d6 7. ♔a6 ♔c6 8. ♔a7 ♔c7 9. a6 ♔c8 10. ♔b6+–, and the rest is clear.] **3. ♔e4 ♔b5 4. ♔f5 ♔a5 5. ♔g6 ♔b4 6. ♔h6 a5 7. ♔g6 a4 8. h6 a3 9. h7 a2 10. h8♕+–**

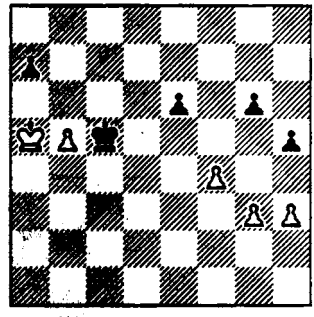
Grigoriev
1929



38 Δ =

38. Here, thanks to his far advanced pawns on e5 and h6, White saves the game by subtle king maneuvering. **1. ♔f2!!** [1. ♔e2 ♔c6! 2. ♔f3 ♔d5 3. ♔f4 ♔d4 4. ♔g4 ♔e4! 5. ♔h4 ♔f4! 6. ♔h5 ♔f5 7. ♔h4 ♔g6!–+ (7... ♔e5 8. ♔g5=)] **1... ♔c6** If 1... ♔e7, then the white king penetrates to the h7-pawn from the rear: 2. ♔e3 ♔f7 3. ♔d4 ♔g6 4. ♔c5 ♔g5! 5. ♔d6 ♔f5 6. ♔e7! ♔e5 7. ♔f7!= **2. ♔g3 ♔d5 3. ♔h4!** [3. ♔g4 ♔e4!–+] **3... ♔d4 4. ♔h5!** [4. ♔g5 ♔e5–+] **4... ♔e4 5. ♔g4! ♔e5 6. ♔g5 ♔d6 7. ♔f6=**

Radu - Teodorescu
Bucharest, 1939

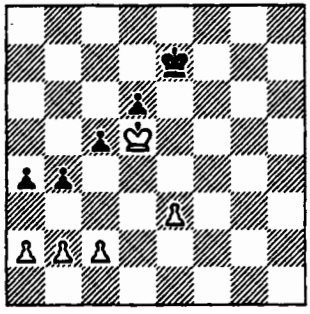


39 Δ +–

39. First White seizes space on the K-side, then exchanges Q-side pawns, and finally wins by a breakthrough. **1. g4! hg 2. hg ♔c4 3. g5! ♔c5 4. ♔a6 ♔c4 5. ♔a7!** Now this decides. **5... ♔b5 6. ♔b7 ♔c5 7. ♔c7 e5** [or 7... ♔d5 8. ♔d7+–] **8. f5! gf 9. g6 e4 10. g7 f4 11. g8♕**, and White wins easily.

40. Although Black's pawns are advanced farther than White's, the activity of the white king decides the game. **1. c4!** Nipping in the bud any possibility of Black's break-

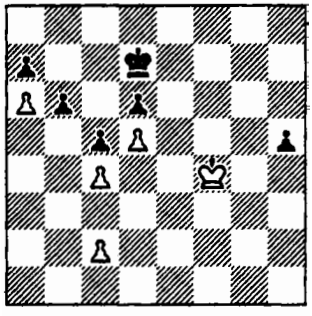
Walker



40 △ +–

through. 1. c3? a3!–+ **1... bc 2. bc a3 3. c4 ♔d7 4. e4 ♔c7 5. e5 de 6. ♔e5 ♔c6 7. ♔e6 ♔c7 8. ♔d5 ♔b6 9. ♔d6 ♔b7 10. ♔c5+–**

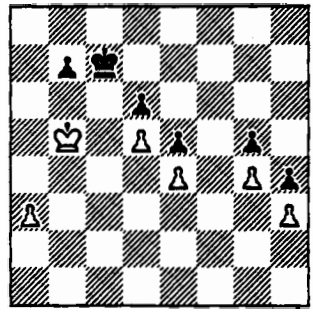
Kakabadze - Katskova
1960



41 ▲ =

41. Black has an extra pawn, while White has the more active king and the far advanced a6- and d5-pawns. The chances are equal, but Black persistently plays for a win, and this leads him to a defeat. The game continued **1... ♔c7** Correct was 1... ♔e7 2. ♔g5 h4 3. ♔h4 ♔f6, with a draw. **2. ♔g5 b5 3. ♔h5.** There was also another way to a draw: 3. cb c4 4. ♔h5 ♔b6 5. ♔g5 ♔b5 6. ♔f6 ♔c5 7. ♔e6 c3 8. ♔d7! This line perfectly illustrates the great importance of the advanced a6-pawn. 8... ♔d5 9. ♔c7 ♔e6 (after 9... ♔d4? 10. ♔b7 ♔e3 11. ♔a7 the white pawn is promoted first) 10. ♔b7 ♔d7 11. ♔a7 ♔c7 12. ♔a8 d5 13. a7 d4 stalemate. **3... ♔b6 4. ♔g5 ♔a6 5. ♔f6 bc** [5... ♔b6 6. ♔e6 a5 7. ♔d6 a4 8. ♔e7+–] **6. ♔e6 ♔b5?** A decisive mistake. A draw could have been achieved by 6... ♔b7! 7. ♔d6 a5 8. ♔c5 c3 9. ♔b5 (or 9. ♔d4 ♔b6=) 9... ♔c7 10. ♔a5 ♔d6 11. ♔b4 ♔d5 12. ♔c3 ♔c5= **7. ♔d6 a5 8. ♔c7 ♔b4 9. d6**, and White wins.

Alapin - Reti
Vienna, 1908

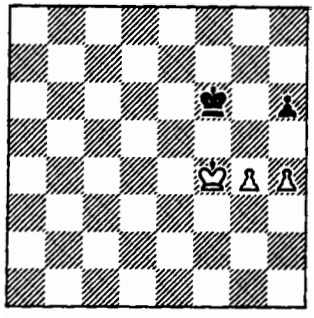


42 △ +–

42. In this example too, activity of the white king quickly decides the game. **1. a4 ♔c8** [or 1... ♔b8 2. ♔b6 ♔c8 3. a5 ♔b8 4. a6 ba 5. ♔a6 ♔c7 6. ♔a7 ♔c8 7. ♔b6+–] **2. ♔b6 ♔b8 3. a5 ♔c8 4. a6 ♔b8 5. a7** Simpler is 5. ♔a5! ♔a7 6. ab ♔b7 7. ♔b5+– **5... ♔a8 6. ♔c7 b5 7. ♔d6 b4 8. ♔c6! b3 9. d6 b2 10. d7 b1♕ 11. d8♕ ♔a7 12. ♕a5 ♔b8 13. ♕b6** Black resigned.

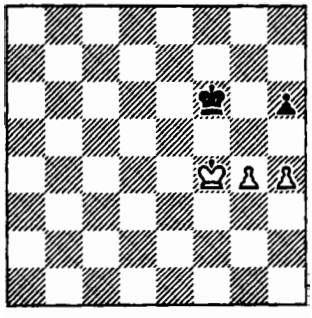
While playing a pawn ending, one should always consider the far advanced pawns, both one's own and opponent's, because sooner or later they may become a weighty, or even a decisive, argument.

Several theoretical positions that one should know.



43 △ =

43. Theoretical position. If it is White to move, then Black draws: **1. ♔e4** [or 1. h5 ♔e6 2. ♔e4 ♔f6 3. ♔f3 ♔g5 4. ♔g3 ♔f6 5. ♔f4 ♔e6=] **1... ♔e6 2. ♔d4 ♔d6 3. ♔c4 ♔e5=**

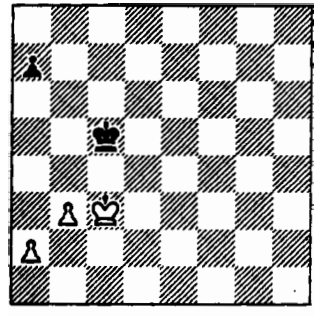


44 ▲ +−

44. If it is Black to move, then White wins. **1... ♔e6 2. ♔e4 ♔f6 3. ♔d5 ♔f7 4. ♔e5 ♔e7 5. ♔f5 ♔f7 6. h5**+−

45. In this position White is unable to win. Black's task is not to allow the opponent to move his king forward. The game continued: **1. b4**

Myslivic - Dobosz
1977

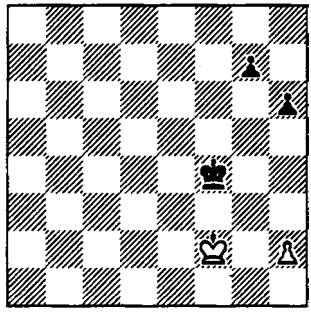


45 △ =

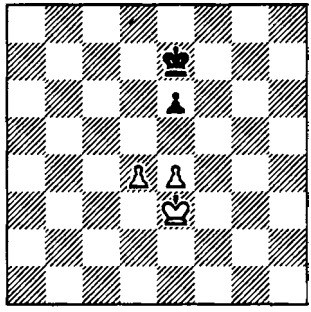
[1. a3 a5 2. a4 ♔d5 3. ♔d3 ♔c5=] **1... ♔b5 2. ♔b3** [2. a3 a5!=] **2... ♔b6** [2... a5 3. a4 ♔b6 4. b5+−] **3. ♔c4 ♔c6** But not 3... a5 4. b5 a4 5. ♔b4 a3 6. ♔a4+−, and Black loses. **4. a4 ♔d6** Simpler is 4... a6!, transposing to the previous example. **5. ♔b5 ♔c7 6. ♔c5** [or 6. ♔a6 ♔b8 7. b5 ♔a8 8. a5 ♔b8 9. b6 ab 10. ab ♔a8=] **6... ♔d7 7. ♔b5 ♔c7 8. ♔a5 ♔c8!** [8... ♔b8 9. ♔a6+−; 8... ♔b7! 9. b5 ♔b8!=] **9. ♔a6 ♔b8** Draw. 10. a5 ♔a8 11. b5 ♔b8 12. b6 ab 13. ab ♔a8=

46. If the stronger side manages to place king in front of the pawns, then he wins. **1... ♔g4 2. ♔g2 ♔h4 3. ♔f2** Or 3. ♔g1 ♔h3 4. ♔h1 h5 5. ♔g1 h4 6. ♔h1, and now Black must calculate tempos - 6... g5!−+ (if the white king were at g1, then Black would play 6... g6!); If 3. h3, then 3... ♔g5, and Black wins, using his extra tempo by g7-g6, for example: 4. ♔g3 ♔f5 5. ♔f3 g6! 6. ♔g3 (6. h4 h5−+) 6... g5! (6... h5 7. ♔h4=) 7. ♔f3 h5!−+ **3... ♔h3 4. ♔g1 h5 5. ♔h1 h4 6. ♔g1 g6!−+**

Capablanca
1921



46 ▲ −+

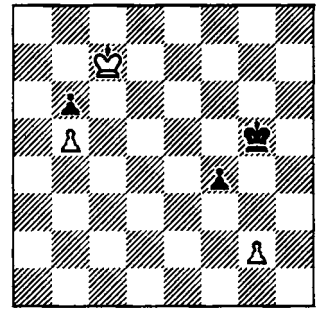


47 △ +−

47. Theoretical position. The winning plan is to support a more mobile pawn, in this case d4, with the king. **1. ♔d3 ♔d6 2. ♔c4 ♔c6 3. e5**+−, and the rest is clear.

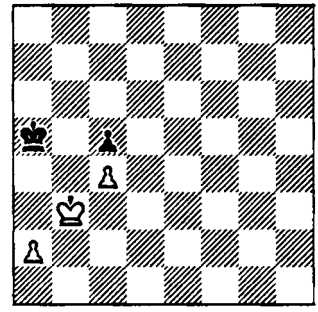
48. White's plan is to exchange his g2-pawn for the black f4-pawn, and then return with his king to the b6-pawn. **1. ♔c6!** Only a draw results from 1. ♔b6 ♔g4 2. ♔c5 ♔g3 3. b6 ♔g2 4. b7 f3 5. b8♕ f2= **1... ♔g4** On 1... ♔g6, White wins by 2. ♔b6. **2. ♔d6!** But not 2. ♔d5? due to 2... ♔h5!, and Black takes the distant opposition. **2... ♔g3 3. ♔e5 ♔g4 4. ♔f6 ♔h4 5. ♔f5 ♔g3 6. ♔g5 ♔g2 7. ♔f4**+−

Dedrle
1926



48 △ +−

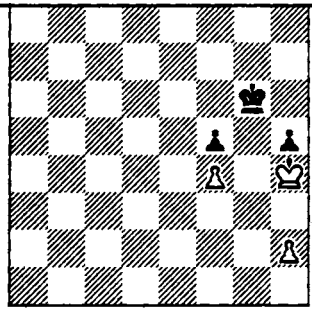
Walker
1841



49 △ +−

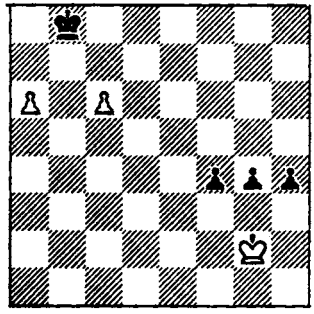
49. White is unable to break through with his king along the a-file, therefore, in order to win, he must transfer it to d5. **1. ♔a3!** First White gains a tempo by triangulation. **1... ♔b6 2. ♔b2 ♔a5 3. ♔b3 ♔b6 4. ♔c3 ♔a5 5. ♔d2!** [5. ♔d3 ♔b4=] **5... ♔a4** [5... ♔b4 6. ♔d3+−] **6. ♔e3! ♔b4 7. ♔d3 ♔a3 8. ♔e4 ♔a4 9. ♔d5 ♔b4 10. a3**+−

If, in the starting position, the white pawn were at a3, the win would have been impossible, because Black would be able to capture it in time.



50 △ +–

50. The black pawn on h5 does not help Black. **1. h3!** If there were no the pawn on h5, it would have been a draw. **1... ♔h6 2. ♔g3** (beginning a by-pass) **2... ♔g6 3. ♔f3 ♔f6 4. ♔e3 ♔e6 5. ♔d4 ♔d6 6. h4!** The decisive tempo. **6... ♔e6 7. ♔c5**+–



51 △ +–

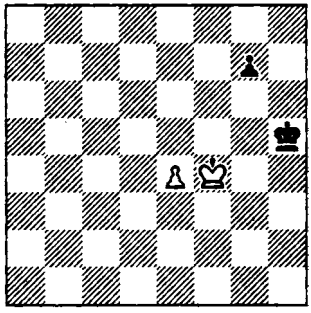
51. The only move to win is **1. ♔g1!**, and now, whichever black pawn is advanced, White must block it. **1... g3** [1... h3 2. ♔h2+–; 1... f3 2. ♔f2+–] **2. ♔g2**+–

This example illustrates the power of separated pawns, even if the distance between them is only one file.

1.9 TRANSITION FROM PAWN ENDINGS TO OTHER ENDINGS

One should not forget that pawn endings can transpose into queen or queen vs. pawns endings. When queens appear on the board, the character of the struggle changes sharply because of their great power. New scenarios become possible, such as a mating attack, an immediate win of the opponent's queen, or a queen exchange, transposing into a favorable pawn ending. It is important not to miss these possibilities, but on the contrary, to use them.

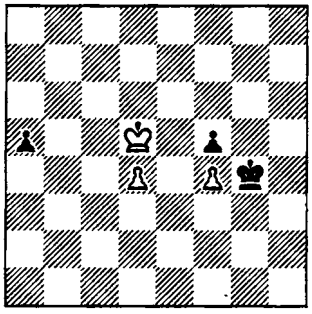
Zinar



52 △ +–

52. White wins by **1. ♔f5!** If 1. e5, then 1... ♔g6= **1... ♔h6** After 1... g5 2. e5 the white pawn is promoted with check. **2. e5 ♔h7 3. ♔e6!** [3. e6 ♔g8=] **3... g5** [3... ♔g8 4. ♔d7+–] **4. ♔f7! g4 5. e6 g3 6. e7 g2 7. e8♕ g1♕** The pawns promoted simultaneously, but it is White to move, and he is mating. **8. ♕e4 ♔h6 9. ♕h4** mate.

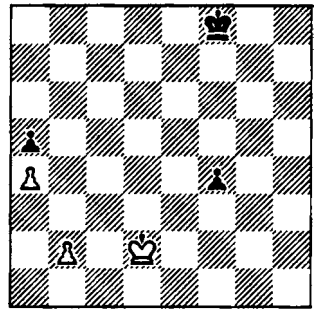
Selezniev
1927



53 △ +–

53. 1. ♔c4! [1. ♔c5 a4=] **1... ♔f4** [1... a4 2. d5+–] **2. d5 ♔e5 3. ♔c5! a4** [3... f4 4. d6 ♔e6 5. ♔c6 f3 6. d7 f2 7. d8♕ f1♕ 8. ♕e8, and after 8... ♔f5 9. ♕f8 Black loses his queen.] **4. d6 ♔e6 5. ♔c6 a3 6. d7 a2 7. d8♕ a1♕** Black succeeded in queening the pawn, but now his queen is lost. **8. ♕e8 ♔f6 9. ♕h8 ♔g5 10. ♕a1** +–

Grigoriev
1929

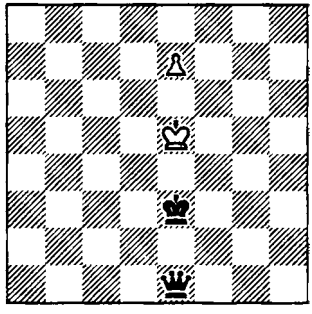


54 △ +–

54. 1. b4! [1. ♔d3 ♔e7=] **1... ♔e7** [1... ab 2. a5+–] **2. b5 ♔d6 3. ♔e2 ♔e6 4. ♔f3 ♔e5 5. ♔g4 ♔e4 6. b6 f3 7. ♔g3!** Luring the black king to an unfavorable position. **7... ♔e3 8. b7 f2 9. b8♕ f1♕ 10. ♕e5** First White wins a pawn, then he exchanges queens. **10... ♔d2 11. ♕a5 ♔d1** The king's retreat to the c-file shortens the solution by one move. **12. ♕d5 ♔c1 13. ♕c5 ♔d1 14. ♕d4**+–, exchanging queens on the next move.

If an ending arises in which a queen fights against one or several pawns, then the stronger side usually wins. Nevertheless exceptions do occur.

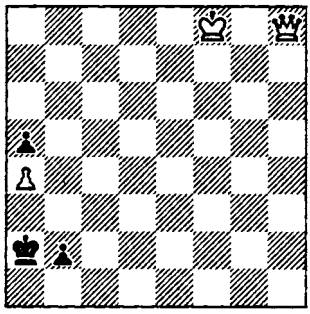
Troitsky
1935



55 △ =

55. Conclusion of a study. After **1. ♔e6!** White draws, because the black queen is unable to approach the e7-pawn with checks. **1... ♔f4** [or 1... ♔d4 2. ♔d7=] **2. ♔f7!=**

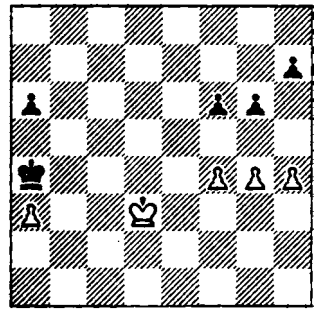
56. Theoretical position. White is unable to win, because the pawns at a4 and a5 do not allow him to drive the black king to b1. For example: **1. ♕h2 ♔a1 2. ♕e5 ♔a2 3. ♕d5 ♔a1 4. ♕d4 ♔a2 5. ♕c4 ♔a1 6. ♕c3 ♔a2 7. ♕c2 ♔a1 8. ♔e7** The only opportunity. **8... b1♕ 9. ♕b1 ♔b1 10. ♔d6 ♔c2 11. ♔c5 ♔d3!** Taking the knight's opposition. **12. ♔b5 ♔d4! 13. ♔a5 ♔c5** Draw.



56 △ =

57. Transposing into an ending with two pawns against a queen, White draws. **1. ♔e4 ♔a3 2. f5 gf** The threat was 3. fxg6 hxg6 4. h5. **3. ♔f5 a5 4. ♔f6 a4 5. ♔g7!** White loses after 5. g5 ♔b4 6. h5 a3, because the black pawn promotes with check. **5... ♔b4 6. ♔h7 a3 7. g5 a2 8. g6 a1♕ 9. g7 ♕a7 10. ♔h8 ♕d4 11. h5 ♕f6 12. ♔h7 ♕f5 13. ♔h6 ♕f6** Now on 13... ♕f7 there follows 14. g8♕ ♕g8 - stalemate. **14. ♔h7 ♕f7 15. h6** Also possible is 15. ♔h6 (threatening 16. g8♕) 15... ♕g8 16. ♔g6 ♕e8 17. ♔h6= **15... ♔c5 16. ♔h8** Draw.

Van Desburg - Maroczy
Zandvort, 1936



57 △ =

1.10 TRANSITION TO A PAWN ENDING

The transition to a pawn ending is an important and difficult problem. More often, one transposes into a pawn ending in order to utilize a material or positional advantage. Even strong players sometimes err while evaluating the pawn endings that arise and lose precious points.

Two things are required for the correct transition to a pawn ending:

1. Exact knowledge of the typical positions and strategic ideas behind pawn endings.

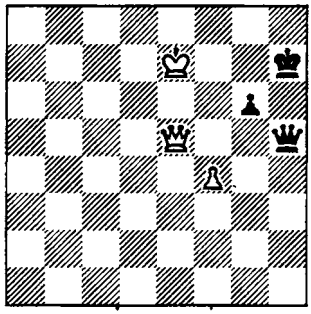
2. Precise calculation. A pawn ending is either won or lost, and so one must not rely only on general considerations.

Let us examine some examples of the transition to a pawn ending. You will be convinced that this problem is not easy.

58. The game continued: **1. ♔f6!** The pawn ending after 1. ♕h5 gh 2. f5 h4 3. f6 h3 4. f7 h2 5. f8♕ h1♕ transposes into a drawn queen ending; on 1. ♔f8 Black draws by 1... ♕f5 2. ♕f5 gf 3. ♔f7 ♔h8 4. ♔f6 ♔g8= **1... ♕d1** The only move. Mate in a few moves was threatened, while the pawn ending after 1... ♕e5 2. fe ♔g8 is hopeless for Black in view of 3. ♔e7 (or 3. ♔g6, taking the opposition) 3... g5 4. e6 g4 5. ♔d8 g3 6. e7 g2 7. e8♕+- **2. ♕e7 ♔h6 3. ♕g7 ♔h5 4. ♕g6 ♔h4 5. f5 ♕d6 6. ♔g7 ♕d7 7. ♕f7 ♕d3 8. f6** White has

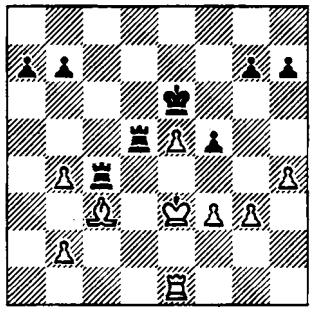
achieved a theoretically won position, which he won soon afterwards.

Panchenko A. - Grigore
Bucharest, 1994



58 △ +–

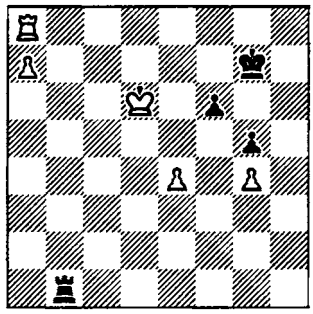
Lombardy W. - Fischer R.
New York, 1960



59 ▲ –+

59. Black is an exchange up, but a win is not simple. Fischer transposes into a pawn ending in which his major trump is an outside passed pawn. **1... ♖c3 2. bc ♖e5 3. ♔d2 ♖e1 4. ♔e1 ♔d5 5. ♔d2 ♔c4 6. h5 b6 7. ♔c2 g5!** Before the outside passed pawn is created, Black stabilizes the position on the K-side. **8. h6 f4 9. g4 a5 10. ba ba 11. ♔b2 a4 12. ♔a3 ♔c3 13. ♔a4 ♔d4 14. ♔b4 ♔e3** White resigned.

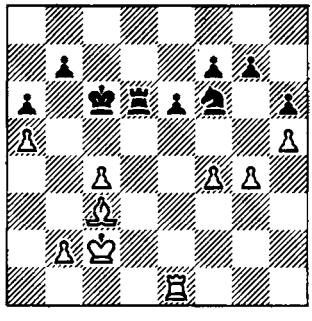
Benko - Gereben
Hungary, 1951



60 ▲ =

60. A pawn ending is unavoidable. The game continued: **1... ♖a1**, and Black lost. An intermediate check, however, could have saved Black: 1... ♖d1! 2. ♔e6, and only now 2... ♖a1 3. ♖d8 (here, unlike in the game, 3. ♖c8 does not work due to 3... ♖a6!=) 3... ♖a6 4. ♖d6 ♖a7 5. ♖d7 ♖d7 6. ♔d7 ♔h7! Taking the distant opposition. 7. ♔d8 ♔h8!=, and Black draws. **2. ♖c8 ♖a6 3. ♖c6 ♖a7 4. ♖c7 ♖c7 5. ♔c7** The distant opposition. **5... ♔g6 6. ♔d8! ♔h7 7. ♔d7! ♔g6 8. ♔e8**+–, and the rest is clear.

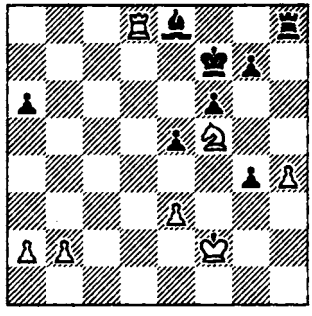
Kasparov - Vukic
Banja Luka, 1979



61 △ +–

61. 1. ♗f6 After 1. ♖g1 White is better, but the outcome of the game is unclear. Transition to a pawn ending wins immediately. **1... gf 2. ♖d1** Black resigned. Play could have concluded as follows: **2... ♖d1 3. ♔d1 ♔c5** If 3... ♔d6, then 4. b4, and White creates passed pawns on both wings Here White wins by **4. g5** (as far as we know, doubled pawns constitute to a breakthrough) **4... fg 5. fg hg 6. h6**+–

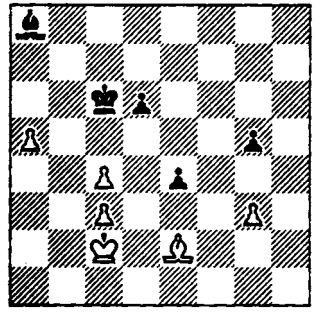
Razuvaev - Beliavsky
Tashkent, 1980



62 △ +–

62. In this position White let a win slip out of his hands by **1. ♔g3?** Instead of this, he could have transposed into a won pawn ending by 1. ♘d6 ♔e7 2. ♖e8 ♖e8 3. ♘e8 ♔e8 4. e4! g6 (otherwise White's pawn majority on the Q-side decides the game) 5. ♔g3 f5 6. ef gf 7. b4!, and White wins easily, creating passed pawns on both wings. **1... ♖h7! 2. ♘d6 ♔e7 3. ♖e8 ♔d6 4. ♔g4 ♔d5 5. ♖a8 ♖h6 6. ♖a7 ♖g6 7. ♔f3** Black's counterplay is sufficient; the players agreed a draw.

Karpov - Katalymov
Daugavpils, 1972

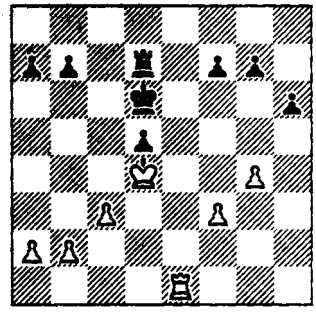


63 △

63. In the game White played **1. ♔d2**, and gradually won the bishop ending. Instead of this, he could have transposed into a pawn ending by 1. ♗g4 ♔b7 2. ♗e6 ♔a6 3. ♗d5 ♗d5 4. cd ♔a5, but Karpov rejected this tempting line, because he found a beautiful draw: 5. ♔d2 ♔b5 6. ♔e3 ♔c4 7. ♔e4 g4! (the only move) 8. ♔f5 ♔d5 9. ♔g4 ♔c4 10. ♔f5 ♔c3 11. ♔e6 ♔c4!! (this study-like move leads to the draw) **12. ♔d6 ♔d4=**

This example perfectly illustrates the necessity to calculate precisely.

Martynov - Ulibin
Daugavpils, 1986

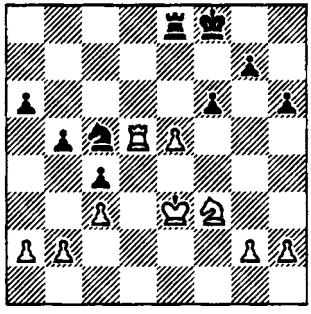


64 ▲ –+

64. 1... ♖e7! Black gives up his

extra pawn and transposes into a pawn ending in which he hopes to use his outside passed h-pawn. **2. ♖e7** White cannot avoid the exchange; otherwise Black invades by 2... ♖e2−+. **2... ♔e7 3. ♔d5 g6! 4. c4** On 4. ♔e5 there follows 4... b5, seizing space on the Q-side. **4... h5 5. gh gh 6. ♔e5 h4 7. ♔f4 f5! 8. b4 ♔d6 9. ♔e3 a5! 10. a3 ab 11. ab h3!** Precisely calculated. **12. ♔f2 ♔e5 13. ♔g3 ♔d4 14. ♔h3 ♔c4 15. ♔g3 ♔b4 16. ♔f4 ♔c4 17. ♔f5 b5 18. f4 b4 19. ♔e6 b3** White resigned.

Rusina - Timurova
·Kostroma, 1996



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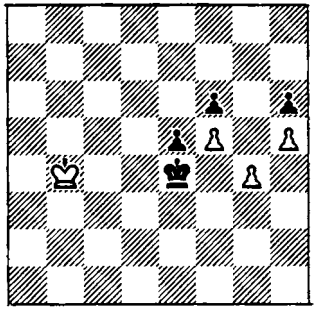
1. Positions to solve.



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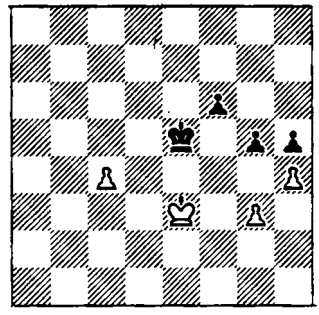

2 △ +−

65. Black could have transposed into a won pawn ending by **1... ♘d3!** In the game she played 1... ♘a4 2. ♖d2 fe, and won only after a long struggle. **2. b3 ♘e5 3. ♘e5 cb! 4. ab ♖e5 5. ♖e5 fe 6. ♔e4** [or 6. b4 ♔f7−+] **6... a5 7. ♔e5 a4 8. ba ba 9. ♔d4 a3**, and Black wins because the white c3-pawn does not allow its own king to step into the "square" of the a3-pawn.

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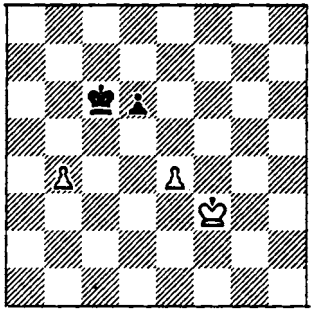

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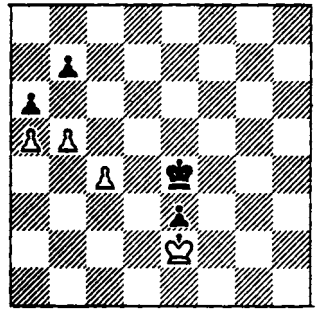

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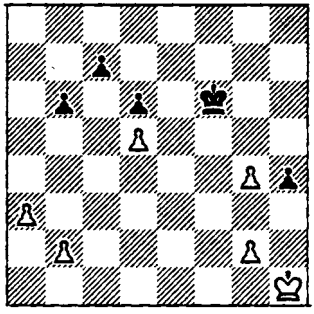

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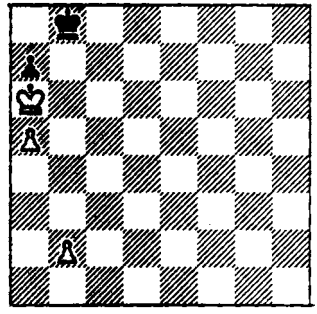

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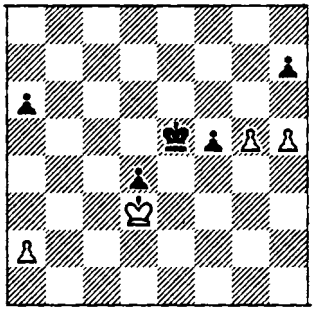

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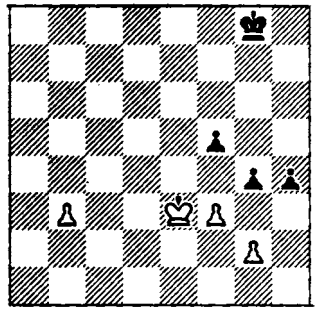

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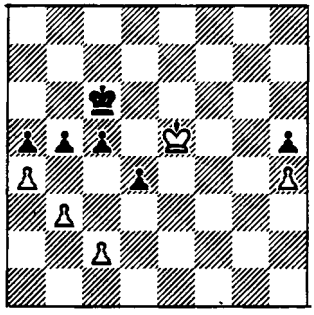

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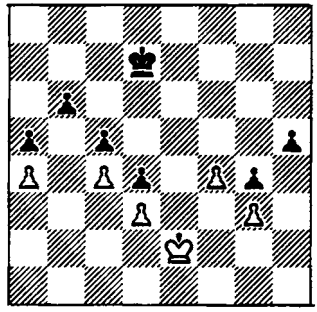

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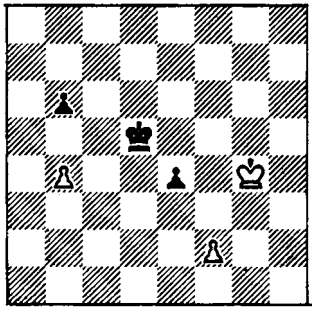

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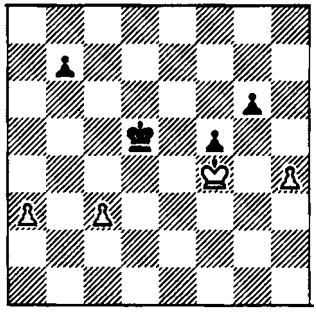

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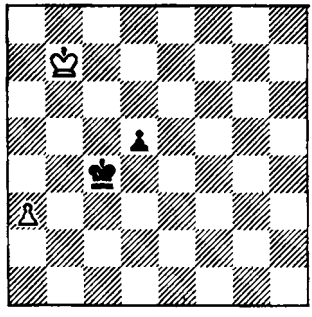

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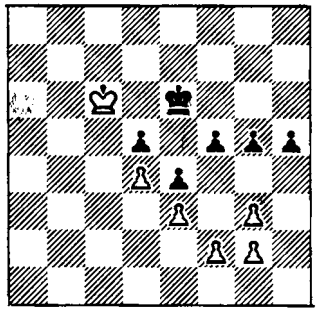

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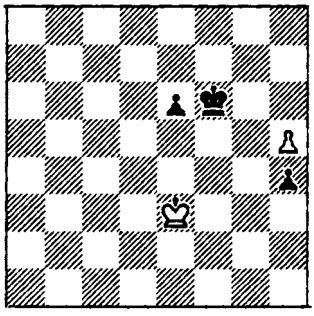

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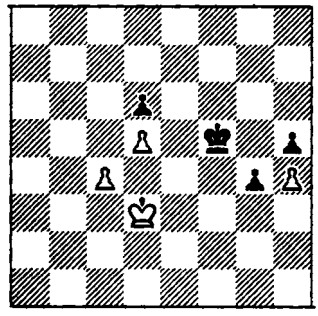

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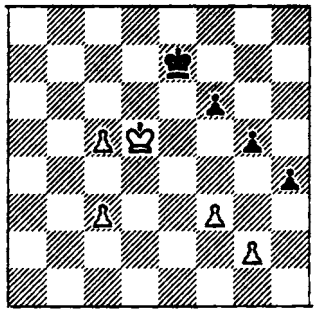

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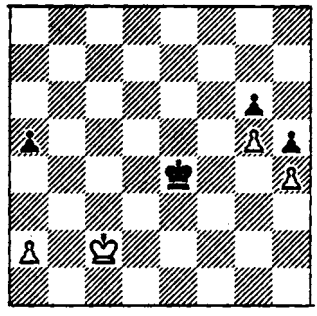

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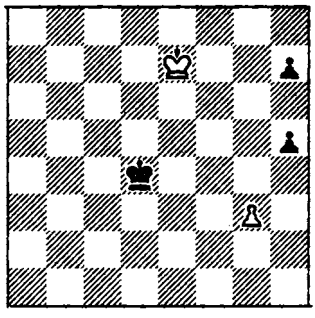

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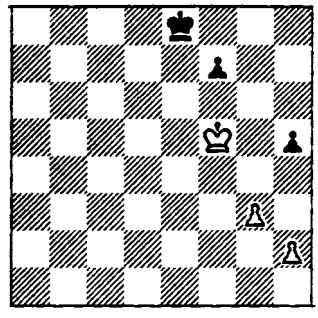

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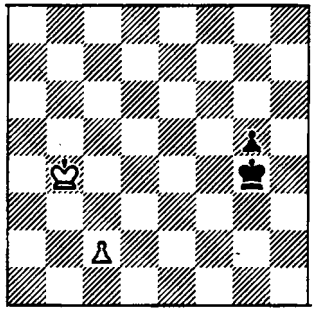

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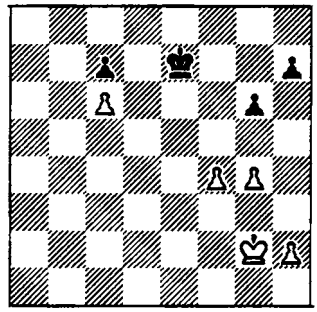

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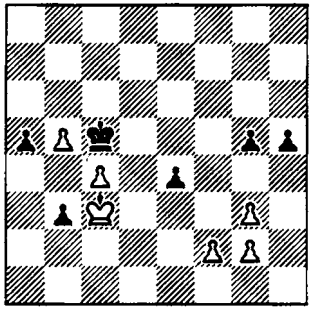

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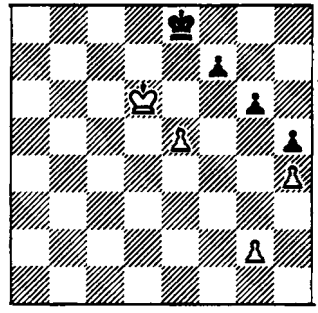

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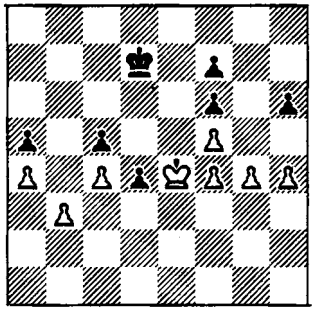

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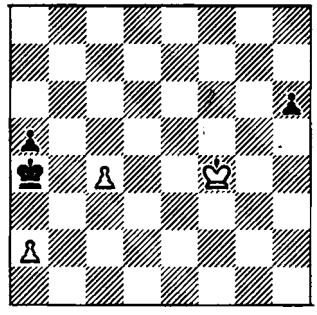
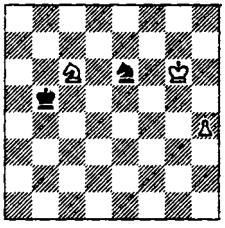


26 △ +−

2. KNIGHT ENDINGS



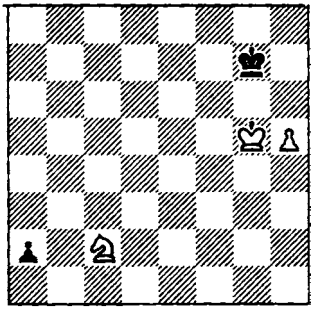
This chapter deals with endings in which a knight with pawns fights against a knight with pawns or without them; we will also examine knight vs. pawns endings.

2.1 KNIGHT'S FEATURES

As well as other pieces, the knight has its advantages and disadvantages. Let us examine them.

2.1.1 Knight has restricted mobility

The knight's main feature is its short range. Sometimes this feature prevents a stronger side from converting a large material advantage into a win; sometimes it condemns a weaker side to a loss.

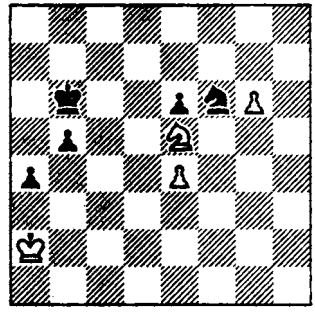


66 =

66. In the diagrammed position White is unable to win, because his knight has to watch over the a2-pawn and therefore cannot help the king and the h5-pawn.

67. Conclusion of a study. After **1. ♘d7! ♘d7 2. e5!** White wins - due to its restricted mobility the black knight is unable to stop the g-pawn.

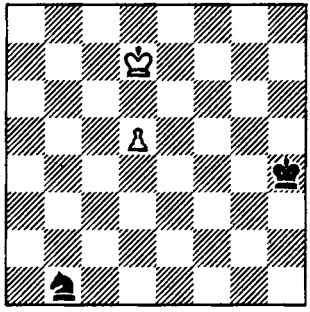
Rinck
1920



67 Δ +−

68. 1. d6!, and the knight cannot catch the pawn, for example **1... ♘c3** Or 1... ♘d2 2. ♔c7! (but not 2. ♔e7? in view of 2... ♘c4 3. d7 ♘e5 4. d8♕ ♘c6, with a draw) 2... ♘e4 3. d7 ♘c5 4. d8♕, and White wins. **2. ♔c6!**

Moravec
1938



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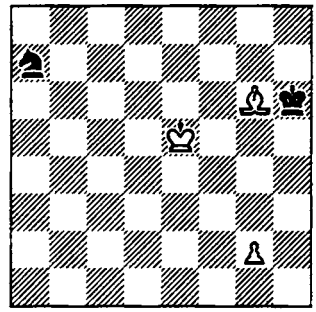
("shoulder-charging") **2... ♘e2 3. d7 ♘d4 4. ♔d5!+–**



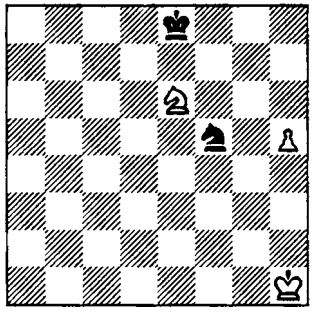
69 △ +–

69. 1. ♔f6!, and Black cannot prevent mate in two moves by **2. g4** and **3. g5** mate.

2.1.2 A knight has difficulties fighting against a rook's pawn

This feature is easily explained by the fact that a knight's activity on the edge of the board is limited to a great extent. Eight squares are available to a central knight, while from a corner the knight commands only two squares.

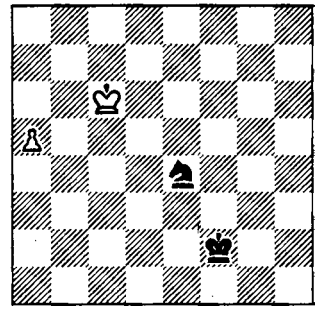
Cheron
1952



70 △ +–

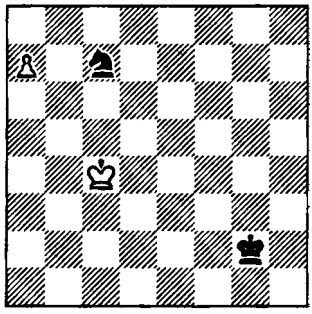
70. 1. ♘g7! ♘g7 2. h6 ♔f8 3. h7, and the pawn queens - the clumsy knight has obstructed its own king's way to the white pawn.

Ardid
1926



71 △ or ▲ +–

71. Black is unable to stop the a-pawn. A lone knight cannot cope with a rook's pawn on the 7th rank; the help of the king is needed in order to obtain a draw.



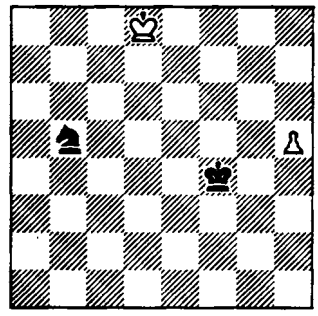
72 △ +–

72. Instructive example. After **1. ♔c5** White wins easily.

Here too, Black is helpless.

73. 1. h6 ♘d6 2. h7 ♘f7 3. ♔e7 ♘h8 4. ♔f6! "Shoulder-charging". White wins.

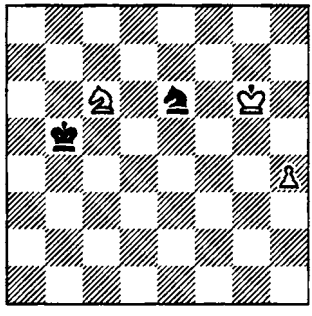
Cheron
1952



73 △ +–

The same rule works in knight and pawn vs. knight endings: while fighting against a rook's pawn, one cannot save with the knight without the help of the king. The two following examples confirm this conclusion.

Eingorn - Beliavsky
Kiev, 1986

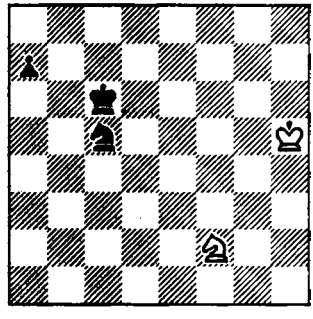


74 △ +–

74. 1. ♘d4! ♘d4 2. ♔f6! ♘c2 3. h5 ♘e3 4. ♔g5 ♘c4 5. h6+–

75. 1... a5 2. ♘g4!? No better is 2. ♘d1 a4 3. ♘c3 a3 4. ♔g4 in view of 4... ♘e4! 5. ♘a2 ♔c5 6. ♔f3 ♔d4! 7. ♘b4 (if 7. ♔e2, then 7... ♘c3 8. ♔d2 ♘a2 9. ♔c2 ♔c4!–+; or 7. ♘c1 ♘c5 8. ♔e2 ♔c3 9. ♔d1 ♔b2, winning) 7... ♔c3 8. ♘a2 ♔b2 9. ♘b4 ♔b3 10. ♘d3 ♘c5!! 11. ♘c5 ♔c2 12. ♘a6 ♔c3, and Black wins.

Tsaga - Panchenko A.
Kalimaneshti, 1993

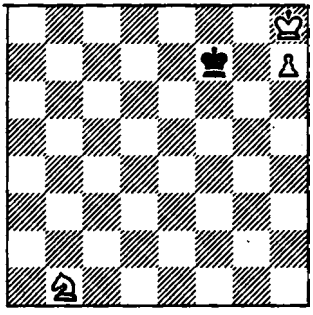


75 ▲ –+

2... a4 3. ♘e3 ♔b5 Only a draw results from 3... a3?? 4. ♘c2 a2 5. ♘b4 ♔b5 6. ♘a2. **4. ♔g4** Also losing is 4. ♘c2!? ♔c4 5. ♔g4 (or 5. ♘a3 ♔b4 6. ♘c2 ♔c3 7. ♘a3 ♘e6 8. ♔g4 ♔b4! 9. ♘b1 ♘d4–+) 5... ♘e6! 6. ♘a3 (6. ♔g3 ♔b3 7. ♘e1 ♔c3!–+) 6... ♔b4 7. ♘b1 ♘d4 with the idea of ♘e2-c3–+ **4... a3 5. ♔f3 a2 6. ♘c2 ♔c4 7. ♔e2 ♔c3 8. ♔d1 ♘b3** zugzwang. White resigned.

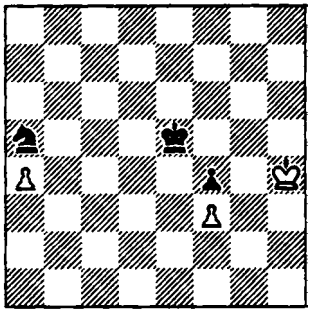
2.1.3 A knight is unable to gain a tempo

Averbakh



76 . △ =

76. In spite of his large material advantage, White is unable to win, for example **1. ♘c3 ♔f8 2. ♘e4 ♔f7 3. ♘g5 ♔f8**, etc. But if it is Black to move, White wins.



77 △ =

77. 1. ♔g4! But not 1. ♔g5? ♘c4 2.♔g4 ♘e3 3. ♔g5 ♘g2! 4. a5 ♔d5, and Black wins **1... ♘c4 2. ♔g5** with a draw, as the knight cannot gain a tempo.

We have examined the disadvantages of the knight, now it is time to discuss its advantages with the following three being the most important:

I. It can erect a "barrier" in front of the enemy king.

II. It is a nimble piece.

III. It works wonders.

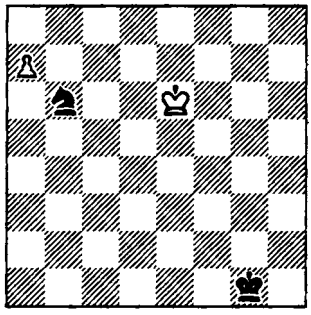
2.1.4 A knight can erect a "barrier" in front of the enemy king

The knight creates this "barrier" thanks to its ability to fork the opponents pieces. Sometimes these "barriers" allow the defender to save, sometimes they help the stronger side to win.

78. The squares a4, c4, c8, d5, d7 are attacked by the knight, and the d6- and e7-squares are inaccessible to the white king because of a fork. Therefore, the white king can get from e6 to b7 not in three moves, but only in five. If the black king is on the 1st rank, White wins; otherwise the black king is able to reach the c7-square in time, and Black draws.

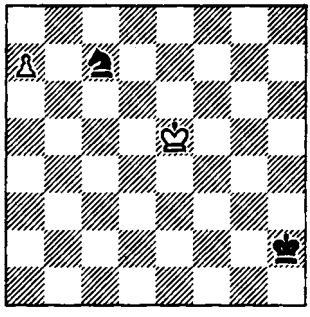
79. The following squares are inaccessible to the white king: b5, d4, d5, e6, and e8. As a result, the black king has time to reach the c7-square, therefore - draw. **1. ♔f6 ♔g3 2. ♔e7 ♔f4 3. ♔d7 ♘a8 4. ♔c6 ♔e5 5. ♔b7 ♔d6 6. ♔a8 ♔c7** stalemate.

Averbakh



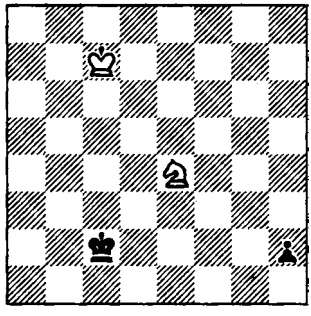
78 △ +–

Averbakh



79 △ =

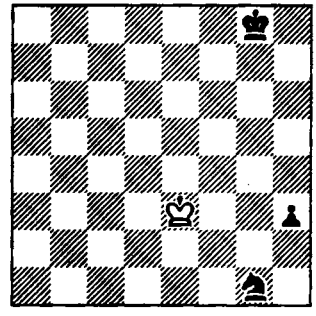
Grigoriev
1932



80 △ =

80. Conclusion of a study. **1. ♘g3!** The only move. Losing is 1. ♘f2? ♔d2 2. ♔d6 ♔e2 3. ♘h1 (or 3. ♘e4 ♔f3 4. ♘d2 ♔g2–+) 3... ♔f3 4. ♔d5 ♔g2 5. ♔e4 ♔h1 6. ♔f3 ♔g1–+ **1... ♔d1** If 1... ♔d3, then 2. ♔d6, with a draw. **2. ♔d6 ♔e1 3. ♔e5 ♔f2 4. ♔f4** Draw.

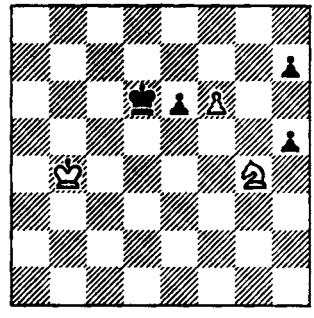
In the following examples the stronger side wins, creating a "barrier" in front of the opponent's king.



81 △ –+

81. After **1. ♔f2 ♘e2!** Black erects the "barrier", after which the king approaches his pawn, and Black wins. Only a draw is achieved by 1... h2? 2. ♔g2.

Prokes



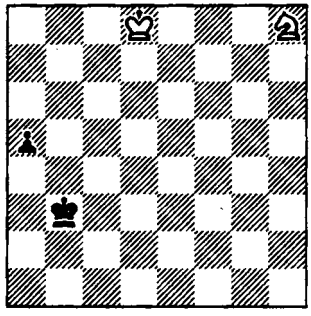
82 △ +–

82. 1. ♘e5! h4 2. ♘c6! "Barrier"!, and there is no defense from 3. f7. White wins.

2.1.5 A knight is a nimble piece

Sometimes the weaker side is saved by a miracle: with the help of forks the knight catches one or even two pawns.

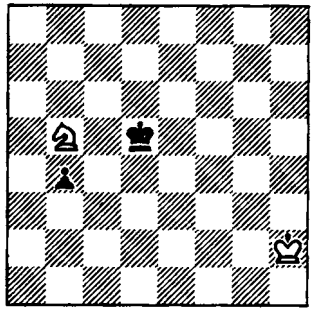
Prokop
1925



83 Δ =

83. It looks improbable that the knight can catch the a-pawn, however, it manages to solve this task rather easily: **1. ♘g6!** White must chose a precise route; 1. ♘f7 loses after 1... a4 2. ♘e5 ♔c3–+ **1... a4 2. ♘f4! ♔c3** Or 2... a3 3. ♘d3 ♔c2, with a draw. **3. ♘d5 ♔b3 4. ♘f4**, and Black is unable to win.

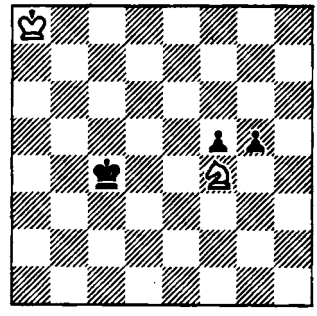
Grigoriev
1938



84 Δ =

84. Conclusion of a study. Here a draw is achieved by an unusual knight's maneuver. **1. ♘c7 ♔c4 2. ♘e8!** Otherwise the knight would not be able to take control of the b1-square in time. **2... ♔c5** [2... b3 would be met 3. ♘d6 ♔c3 4. ♘e4 (but not 4. ♘b5? ♔b4, and Black wins) 4... ♔c2 5. ♘d6! b2 6. ♘c4 b1♕ 7. ♘a3, with a draw] **3. ♘f6 ♔d4** If 3... b3, then 4. ♘e4 followed by 5. ♘d2= **4. ♘e8 ♔e5** [4... b3 5. ♘d6 b2 6. ♘b5 and 7. ♘a3=] **5. ♘c7 ♔d6 6. ♘e8** The only move; bad is 6. ♘b5 due to 6... ♔c5 7. ♘c7 b3 8. ♘e6 ♔c4, winning. **6... ♔c5 7. ♘f6 ♔d4 8. ♘e8 b3 9. ♘d6 ♔c3 10. ♘e4 ♔c2 11. ♘d6 b2 12. ♘c4 b1♕ 13. ♘a3** Draw.

Chekhover
1955



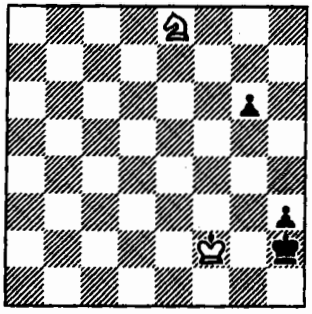
85 Δ =

85. Conclusion of a study. The position seems to be hopeless for White, however, he saves the game with the help of forks, time after time attacking the opponent's pawns. **1. ♘e6! g4 2. ♘g7 f4** If 2... g3, then 3. ♘f5 g2 4. ♘e3= **3. ♘h5 f3 4. ♘f6 g3** After 4... f2 too, a fork saves White: 5. ♘g4 f1♕ 6. ♘e3= **5. ♘e4 g2 6. ♘d2 ♔d3 7. ♘f3** Draw.

2.1.6 A knight works wonders

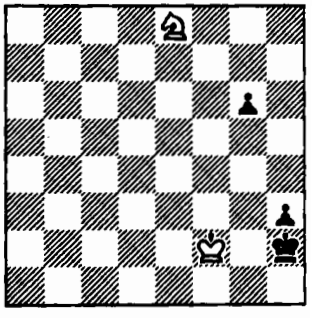
Miracles, though rarely, do occur on the chessboard. Here are several examples from the "fairy tale" chess, with the knight playing the main role.

Salvio
1634



86 △ +–

86. In this position White is mating by force, no matter who is to move. **1. ♘f6 ♔h1** [or 1... g5 2. ♘g4 ♔h1 3. ♔f1 h2 4. ♘f2 mate] **2. ♘g4 h2 3. ♔f1 g5 4. ♘f2** mate.



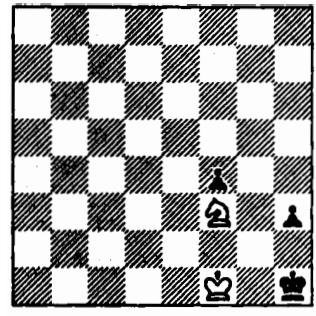
87 ▲ +–

87. If Black is to move, there are two possible lines: **1... g5** [1... ♔h1 2. ♘f6 ♔h2 (2... h2 3. ♘g4 g5 4. ♘e3 g4 5. ♘f1 g3 6. ♘g3 mate) 3. ♘g4 ♔h1 4. ♔f1 g5 5. ♔f2 h2 6. ♘e3 g4 7. ♘f1 g3 8. ♘g3 mate] **2. ♘f6 g4** [or 2... ♔h1 3. ♘g4 h2 4. ♘e3 g4 5. ♘f1 g3 6. ♘g3 mate] **3. ♘g4 ♔h1 4. ♔f1 h2 5. ♘f2** mate.

The idea of mating the black king smothered in the corner was known as early as in the XIII century.

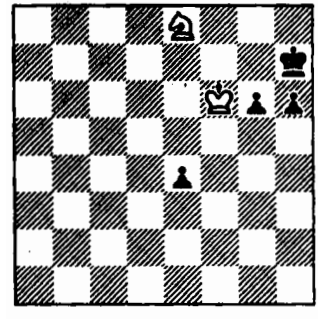
In a similar way the game ends when Black has two pawns, bishop's and rook's.

Yanish
1837



88 △ +–

Selezniev
1930



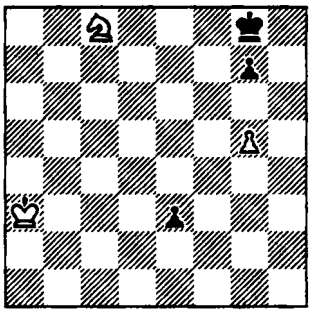
89 △ =

88. 1. ♘e5! ♔h2 [1... h2 2. ♘g4]

2. ♔f2 f3 or 2... ♔h1 3. ♘g4 f3 4. ♔f1 f2 5. ♘f2 ♔h2 6. ♘e4 ♔h1 7. ♔f2, transposing to the main line. **3. ♘g4 ♔h1 4. ♔f1 f2 5. ♘f2 ♔h2 6. ♘e4 ♔h1 7. ♔f2 ♔h2 8. ♘d2 ♔h1 9. ♘f1 h2 10. ♘g3** mate.

89. The black pawn is unstoppable, but... **1. ♔f7 e3 2. ♘f6 ♔h8 3. ♘d5 e2 4. ♘f4 e1♕ 5. ♘g6 ♔h7 6. ♘f8** Perpetual check - draw!

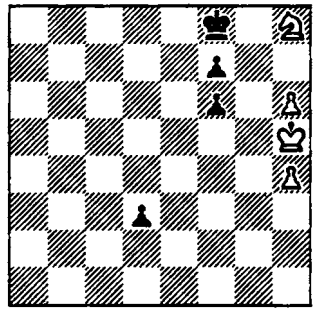
Iljin
1947



90 △ =

90. Here too, White cannot catch the e-pawn, however, he has a fantastic saving idea. **1. ♘e7 ♔h7** Bad is both 1... ♔f7 2. ♘c6 e2 3. ♘e5 ♔e6 4. ♘f3; and 1... ♔h8 2. ♘g6 ♔h7 3. ♘f4. **2. g6 ♔h8 3. ♔b4 e2 4. ♔c5 e1♕ 5. ♔d6!**, with a draw, as the queen alone cannot drive the king away from the knight.

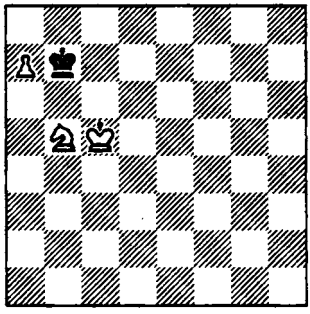
Kubbel



91 △ =

91. 1. h7 ♔g7 2. ♘f7! ♔h7 3. ♘h6 d2 4. ♘g4 d1♕ stalemate. Draw.

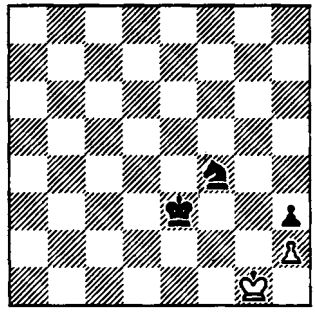
2.2 SEVERAL TYPICAL POSITIONS



92 △ or ▲ =

92. White is unable to win.

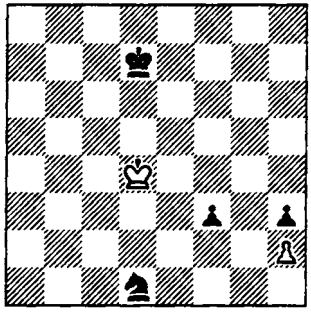
93. Black cannot evict the white king from the corner.



93 △ or ▲ =

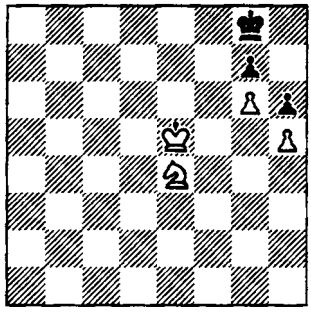
94. Conclusion of a study. White reaches a position from the previous example and draws. **1. ♔d3 ♔e6 2. ♔d2 f2 3. ♔e2 ♔e5 4. ♔f1 ♔e4 5. ♔e2 ♔f4 6. ♔f1 ♘e3** [6...

Chekhover
1955



94 △ =

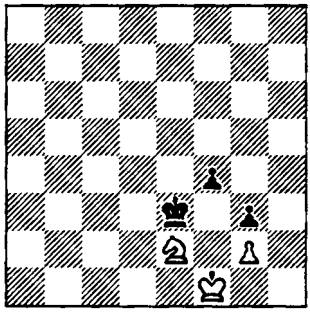
♔e3 - stalemate] **7. ♔f2 ♘g4 8. ♔g1** Draw.



95 △ +−

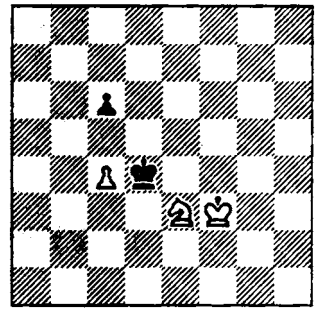
95. 1. ♔e6 ♔f8 2. ♔d7 ♔g8 3. ♔e7 ♔h8 4. ♘f6! gf 5. ♔f7, mating.

Reti
1924



96 △ +−

96. In this position White wins in a very instructive way. **1. ♘g1 ♔d2** If 1... ♔d3, then 2. ♘f3 ♔e3 3. ♘e1 ♔d2 4. ♘c2!, winning. **2. ♘f3 ♔d3 3. ♔e1** After 3. ♘e1, in view of 3... ♔e3 4. ♘c2 ♔d2 5. ♘b4 ♔e3 6. ♘d5 ♔e4 7. ♘f6 ♔e3, White achieves nothing. **3... ♔e3 4. ♘e5 ♔e4** or 4... ♔d4 5. ♘g4 ♔d3 6. ♔d1 f3 (otherwise 7. ♔e2+− would follow) 7. ♘e5+−. **5. ♘c4 ♔d3 6. ♘d2 ♔e3 7. ♘f3 ♔d3 8. ♔f1** After White has given Black the move, he is winning easily. **8... ♔e3 9. ♘e1 ♔d2 10. ♘c2!** This decides. **10... ♔d1 11. ♘b4! ♔d2 12. ♘d5**, and White wins.



97 ▲ =

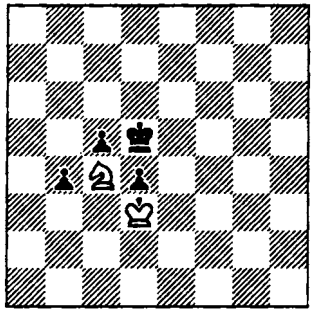
97. 1... ♔d3! Taking the opposition. **2. ♔f2 ♔d2 3. ♔f3 ♔d3 4. ♔f4 ♔d4 5. ♔f5 ♔e3 6. ♔e5 ♔d3 7. ♔d6**, with a draw. It was not late even to lose after 7. c5? ♔c4 8. ♔d6 ♔b5−+.

A knight can draw against three pawns only if the pawns are not advanced far, or if the defender manages to blockade them.

98. 1... ♔c6 2. ♔c2 ♔b5 3. ♔b3=

99. Three connected pawns advanced to the 5th rank secure a win. **1. f5!** Weak is 1. g5? ♘d5 2. ♔e4 ♘e7! 3. ♔e5 ♔h5! 4. f5 ♔h4 5.

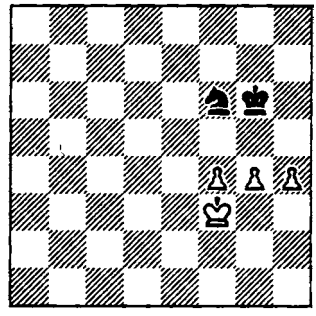
Averbakh
1954



98 ▲ =

♔f6 (or 5. g6 ♔g5 6. g7 ♘g8 7. ♔e6 ♘f6=) 5... ♘d5 6. ♔g6 ♘e7 with a draw. **1... ♔g7 2. g5 ♘d5 3. h5! ♘c3** Or 3... ♔f7 4. h6 ♘c3 5. h7 ♔g7 6. g6, winning. **4. ♔f4 ♘e2 5. ♔e5 ♘g3 6. f6 ♔g8 7. h6 ♘h5 8. g6 ♘g3 9. h7 ♔h8 10. f7**, and White wins.

Fine
1941

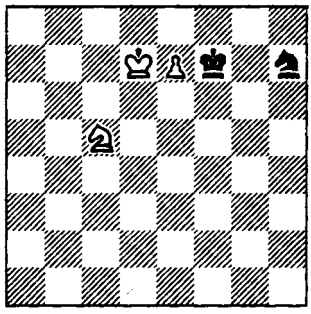


99 △ +–

2.3 KNIGHT AND PAWN AGAINST KNIGHT

2.3.1 Pawn on the 7th rank

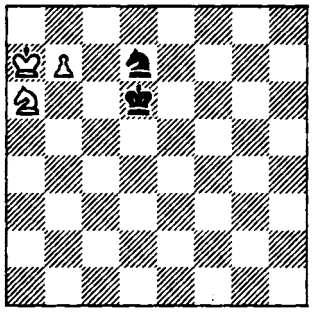
Kling I.



100 ▲ +–

100. 1... ♘f6 [1... ♘f8 2. ♔d8+–] **2. ♔d8 ♘e8 3. ♘e6!** This decides. **3... ♘d6** [or 3... ♘f6 4. ♘g5 ♔g6 5. ♘e4+–] **4. ♔d7 ♘e8 5. ♘g5**, and White wins.

101. In order to win, White must transfer his knight to f8, diverting the



101 △ +–

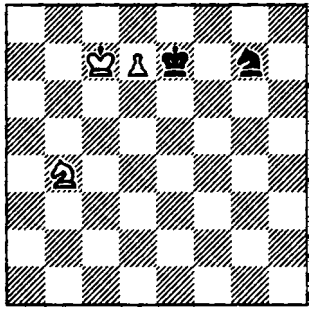
black knight. **1. ♘b4 ♔c5** Other king moves also lose, for example 1... ♔e7 2. ♘d5 ♔e6 3. ♘b6 ♘e5 4. ♔a8 ♘c6 5. ♘c4 ♔d7 6. ♘a5+–; 1... ♔c7 2. ♘d5 ♔d6 3. ♘b6+–; or 1... ♔e6 2. ♘d3 (threatening 3. ♘c5) 2... ♔d6 3. ♘f4, transposing

to the main line **2. ♘d3 ♔d5 3. ♘f4 ♔c6 4. ♘g6 ♔d5** Or 4... ♔c5 5. ♘f8 ♘e5 6. ♔a8 ♘c6 7. ♘e6 ♔d6 8. ♘d8, with a win. **5. ♘f8 ♘e5 6. ♔b6 ♘c6 7. ♔c7!** Preventing 7... ♔d6. **7... ♘b4** [7... ♔c5 loses due to 8. ♘d7 ♔d5 9. ♘e5! (offering the opponent a choice of two losing captures) 9... ♘b4 10. ♔b6+–] **8. ♘d7 ♘c6** No better is 8... ♘a6 9. ♔b6; or 8... ♔c4 9. ♔d6 ♘a6 10. ♘c5 ♘b8 11. ♔c7+– **9. ♘e5! ♘b4 10. ♔b6**, and White wins.

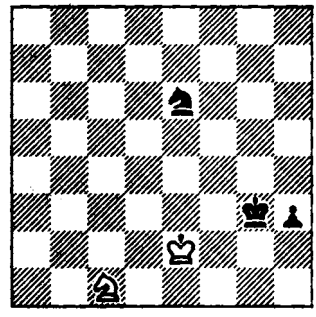
One may conclude that if a pawn has reached the 7th rank, and the stronger side's king controls the queening square, the win is simple, provided only that there is no immediate possibility of perpetual check. Sooner or later the weaker side ends up in zugzwang and loses.

Now let us deal with some examples of perpetual check.

Selezniev



102 ▲ +–



103 △ =

102. Black to play gives perpetual check: **1... ♘e8! 2. ♔c8 ♘d6 3. ♔c7 ♘e8 4. ♔c6 ♘f6=**

103. Conclusion of a study. Here too, White manages to save himself by perpetual check. **1. ♔f1 h2** Otherwise **2. ♔g1=** would follow. **2. ♘e2 ♔f3 3. ♘g1 ♔g3 4. ♘e2 ♔h3 5. ♘g1**, with a draw, because **5... ♔g4** fails due to **6. ♔g2=**

2.3.2 Pawn on the 6th or on the 5th rank

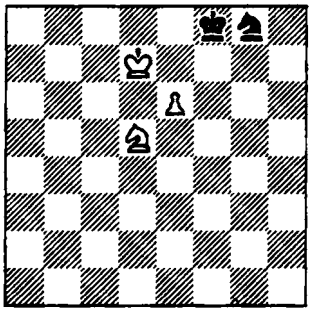
With a pawn on the 6th rank a win is much more difficult, because, in addition to perpetual check, the weaker side obtains some extra defensive ideas.

104. 1... ♔g7 2. ♔e8 ♘h6!, and there is no **3. e7** because of **3... ♘f5** with a draw.

105. Black to move draws immediately by the already familiar device, perpetual check: **1... ♘f5 2. ♔e6 ♘g7=**

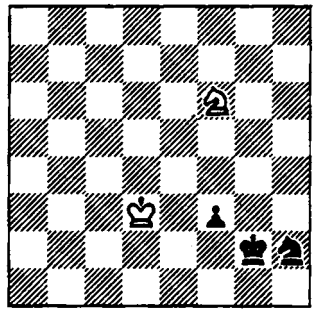
106. 1. ♘e4 The only move, as 1... f2 was threatened. **1... ♘g4 2. ♔d2 ♘e5** After 2... ♘f6 3. ♘f6 f2 4. ♘g4! f1♕ 5. ♘e3 White draws. **3. ♔e3 ♘c4 4. ♔d4 ♘a3 5. ♔d3 ♘b5 6. ♔d2 ♘d4 7. ♔d3 ♘e6** Threatening ♘c5 or ♘g5. **8. ♔e3! ♘c7** White

Averbakh
1954

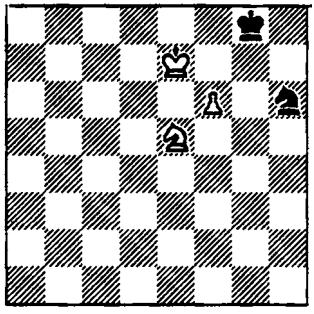


104 ▲ =

Benko - Bronstein
Bucharest, 1949

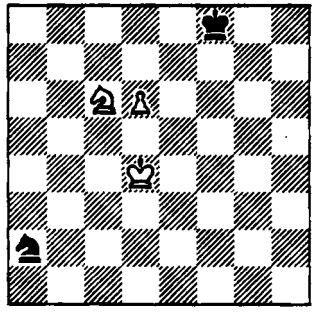


106 △ =



105 △ or ▲ =

Averbakh
1956



107 ▲ +–

With a pawn on the 6th rank, a win is possible in two cases:

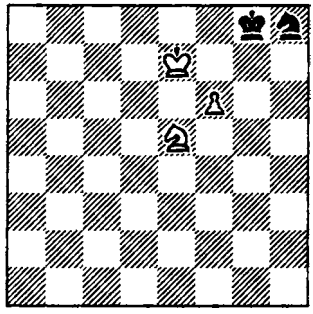
1) if the weaker side cannot stand against coordinated actions of the opponent's pieces;

2) if the weaker side's pieces are cramped, having insufficient room for maneuvering.

defends precisely; on 8... ♘c5 or 8... ♘g5 there would follow the simple 9. ♘f2= **9. ♔d3 ♘d5 10. ♔c2 ♘e3 11. ♔d3 ♘f5 12. ♔d2 ♘g3 13. ♘f6! f2** Also after 13... ♔g1 14. ♘g4 ♘f5 (with the threat of 15... ♘h6 16. ♔e3 ♔g2 17. ♘f2 ♘f5) 15. ♔e1! ♔g2 (or 15... ♘h6 16. ♘f2) 16. ♘f2 Black achieves nothing. **14. ♘g4 f1♕ 15. ♘e3** Draw.

107. The a2-knight is unable to help the king in time. **1... ♔e8 2. ♔d5 ♔d7** [2... ♘c3 3. ♔e6+–] **3. ♘b8! ♔c8** [or 3... ♔d8 4. ♔e6 ♘b4 5. d7+–] **4. d7 ♔c7 5. ♔e6 ♘b4 6. ♘a6! ♘a6 7. ♔e7**, and White wins.

Cheron

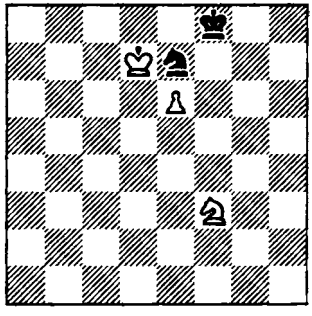


108,109 ▲ or △ +–

108. The awkward position of the black knight decides the game. **1... ♔h7 2. ♔f8 ♔h6 3. ♔g8 ♔g5 4. ♔g7 ♔f5 5. ♘d7 ♘g6 6. f7** Now the win is easy. **6... ♔g5 7. ♘e5 ♘f4 8. ♔g8 ♘e6 9. ♘f3 ♔f6 10. ♘d4+–**

109. If it is White to move, then after **1. ♔e8** the game transposes into the previous example.

Rogers - Belotti
Mendrisio, 1987

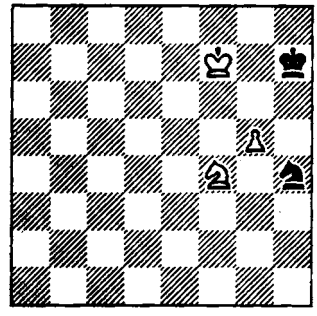


110 ▲ =

110. In this position Black has made an instructive mistake.He played **1... ♘f5?** A simple draw could have been obtained by 1... ♘d5 2. ♔d8 ♔g7=. Now Black loses by force. **2. ♘d4! ♘e7 3. ♔d8!**, and Black resigned. If 3... ♘d5, then 4. ♘f5! ♔g8 5. ♘e7+–; and 3... ♘g8 would be met by 4. ♘f5 ♘f6 5. e7 (the pawn has advanced to the 7th rank!) 5... ♔f7 6. ♘d6 ♔e6 7. ♘e4, winning.

The further a pawn is from the promotion square, the less winning chances it gives. As a rule, such positions are drawn.

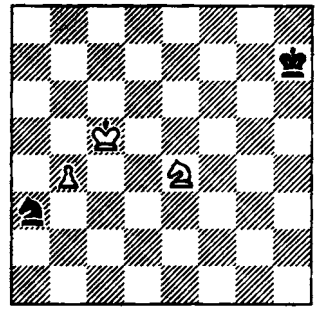
Cheron



111 ▲ =

111. 1... ♘g6!= But if the defender's king is remote, a win may be possible even with a pawn on the 4th rank.

Pongracz



112 △ +–

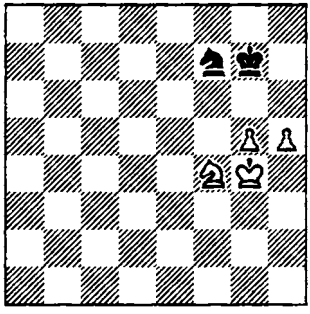
112. 1. ♘d2 ♔g7 2. ♘c4 ♘b1 [2... ♘c2 does not save either in view of 3. b5 ♘e1 4. b6 ♘d3 5. ♔b5, winning] **3. ♔d4!** But not 3.

b5? ♘c3 4. b6 ♘a4, with a draw **3... ♔f7 4. b5 ♔e7 5. b6 ♔d7 6. ♔c5 ♘c3 7. ♘e5 ♔c8 8. ♔c6,** and White wins.

2.4. KNIGHT AND TWO PAWNS AGAINST KNIGHT

A knight with two pawns normally win easily against a knight, no matter if the pawns are connected or not.

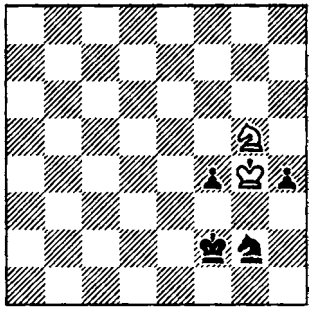
Fine
1941



113 △ +–

113. 1. ♘e6 ♔g8 2. g6 ♘e5 3. ♔f5 ♘f3 4. h6 ♘h4 5. ♔f6 ♘f3 6. ♘g5, and White wins.

Paoli - Kovacs
Hungary, 1971

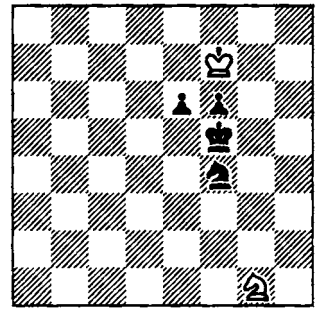


114 △ −+

114. Black wins easily, precise game supposed. **1... ♔e3! 2. ♘f3** In response to 2. ♔h3, 2... f3 decides. **2... h3! 3. ♘h2 ♔f2 4. ♔h3** If 4. ♘f3, then 4... ♘h4! 5. ♘h2 ♔g2−+ **4... ♘e3! 5. ♔h4 ♔g2 6. ♔g5 ♔g3!** zugzwang. White resigned.

Exceptions are rare, however they occur.

Taimanov- Spassky
Leningrad, 1952



115 △ =

115. After **1. ♘f3!!** White saves the game. **1... ♔g4** If 1... e5, then 2. ♘h4 ♔g5 3. ♘f3 ♔g4 4. ♔f6 e4 5. ♘e5 ♔g3 6. ♘c4, with a draw; whereas on 1... ♔e4 White plays 2. ♘d2 ♔d3 3. ♘f1 f5 (or 3... ♔e2 4. ♔f6 ♔f1 5. ♔e5=) 4. ♔f6 followed by 5. ♘g3 threatening 6.♘f5= **2. ♘h2 ♔h3 3. ♘f1 f5 4. ♔f6** With the threat of ♘e3-f5. Draw.

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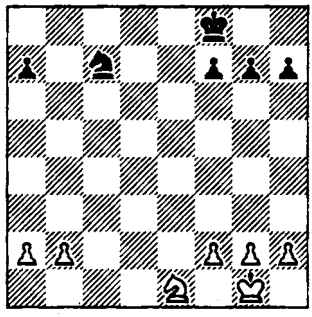
2.5 STRATEGY AND TACTIC IN KNIGHT ENDINGS

A knight is a short-range piece, and so in many aspects the knight endings resemble the pawn ones. Hence, the questions discussed while studying the pawn endings are also topical for the knight endings: utilizing a material advantage, triangulation, zugzwang, breakthrough, outside passed pawn, etc. Let us deal with these subjects in detail.

2.5.1 Utilizing a material advantage

As in pawn endings, an extra pawn in a knight ending is almost always sufficient for a win.

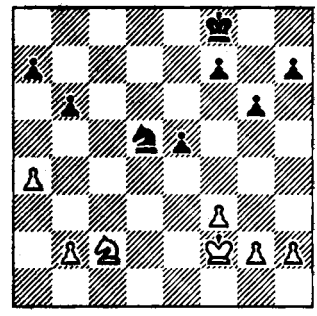
Averbakh
1955



116 △ +−

116. A winning plan is simple: exploiting the fact that Black cannot exchange the knights, White improves the positions of his pieces and then creates a passed pawn on the Q-side. Then White's outside passed pawn diverts the opponent's pieces, and White captures the black pawns on the K-side. **1. ♔f1 ♔e7 2. ♔e2 ♔d6 3. ♔d3 ♔c5 4. ♘c2 ♘d5 5. g3 a5 6. b3 f5 7. a3 g6 8. b4 ab 9. ab ♔d6 10. ♔d4 ♘c7 11. f4 ♘b5 12. ♔c4 ♘c7 13. ♘e3** [13. b5 is also winning.] **13... ♔c6 14. ♔d4 ♔d6 15. ♘c4 ♔c6** Or 15... ♔e6 16. ♘e5 ♔d6 17. ♘f7 ♔e7 18. ♘g5 h6 19. ♘f3 ♔f6 20. ♔c5 ♘e6 21. ♔d6 g5 22. b5, and White wins. **16. ♔e5 ♔b5 17. ♘e3 ♘a6** [17... ♔b4 18. ♘d5, with a won pawn ending] **18. ♘d5 ♔c4 19. ♘f6 h5 20. ♘d5 ♘b8 21. ♘e7**, and White wins.

Fayans - Fine
New York, 1940



117 ▲ −+

117. Here too, utilizing an extra pawn is rather simple. **1... ♔e7 2. ♘a3 f6 3. g3 ♔e6** First of all Black centralizes his pieces. **4. ♔e2 ♘b4 5. ♘b5 a6 6. ♘c3 f5 7. ♔d2 ♔d6 8. ♘e2 ♔c5 9. ♔c3 ♘d5 10. ♔b3** [10. ♔d3 ♔b4] **10... g5! 11. h3** On 11. ♔c2 there follows 11... ♔b4 12. b3 ♘e3 13. ♔b2 ♘f1 14. h3 ♘d2, winning a pawn. **11... h5 12.**

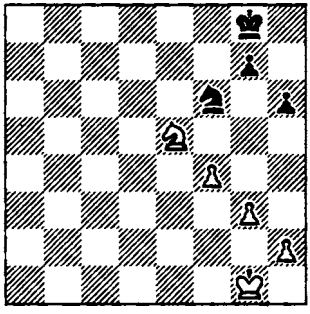
h4 gh 13. gh f4! 14. ♔c2 ♘e3 15. ♔d3 ♘g2 16. ♔e4 ♔d6 17. ♘c1 ♘h4 18. ♘d3 ♘g6 19. ♔f5 ♘e7 20. ♔g5 ♔d5 21. ♔h5 ♔d4, and Black went on to win.

If the pawns are all on one wing, the defender's drawing chances naturally increase. Let us deal with two alignments of forces that occur in practice most often: three pawns vs. two and four pawns vs. three.

2.5.2 Knight and three pawns against knight and two pawns on one wing

As a rule, such positions are drawn due to the limited number of pawns.

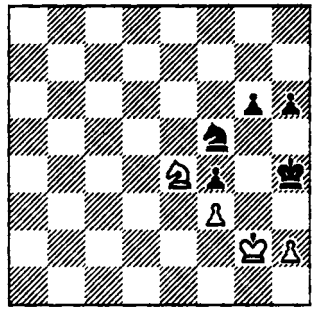
Zavada - Panchenko
Volgograd, 1974



118 △ or ▲ =

118. An attempt to create a passed pawn leads to pawn exchanges and to a draw; however, White is unable to improve his position without advancing the pawns. The black pawns on g7 and h6 occupy the ideal defensive squares.

Fine - Najdorf
New York, 1949

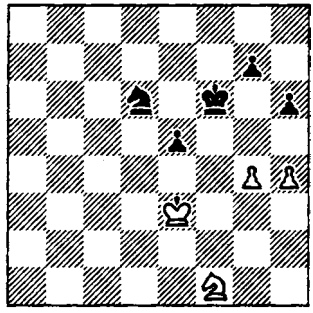


119 △ .

119. In the game White played **1. h3?**, and lost. Nevertheless, a draw could have been obtained by 1. ♘f2 (it is important to abstain from weakening the g3-square) 1... ♘e3 2. ♔g1 ♘c2 3. ♘d3 g5 4. ♔f2 ♔h3 5. ♔g1, and Black has achieved nothing. **1... ♘e3 2. ♔h2 ♘c2 3. ♔g2 ♘e1 4. ♔f2 ♔h3! 5. ♔e1 ♔g2 6. ♔e2 h5 7. ♘g5 h4 8. ♘e6 g5!** White resigned, because a pawn ending after 9. ♘g5 h3 10. ♘h3 ♔h3 is hopeless.

If the stronger side has a passed pawn, or if he can create it without numerous pawn exchanges, the defense is extremely difficult.

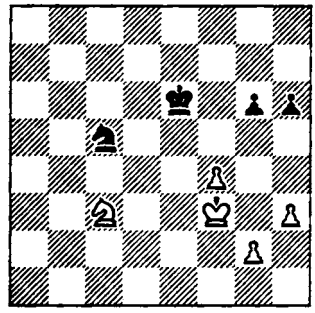
Guldin - Averbakh
Baku, 1955



120 ▲ −+

120. 1... g5! It is essential to fix the white pawns. **2. h5** Bad is 2. hg ♔g5 3. ♔f3 (or 3. ♘h2 e4 4. ♔d4 ♔f4 5. ♘f1 ♘b5 6. ♔c5 e3 7. ♘e3 ♔e3 8. ♔b5 ♔f3 9. ♔c4 ♔g4 10. ♔d3 ♔f3, winning) 3... e4 4. ♔g3 ♘c4! 5. ♘h2 ♘d2 6. ♔f2 ♔f4 7. ♔e2 ♔g3, and Black wins. **2... ♔e6 3. ♔d3 ♔d5 4. ♘e3 ♔c5 5. ♘c2** [5. ♘f5 loses after 5... ♘f5 6. gf ♔d5 7. ♔e3 g4−+] **5... e4 6. ♔e3 ♔c4!** The immediate 6... ♔d5 fails due to 7. ♘b4 ♔e5 8. ♘c6, and the white knight becomes dangerous. **7. ♘d4 ♔d5! 8. ♘e2** [8. ♘f5 does not save due to 8... ♘f5 9. gf ♔e5 10. f6 ♔f6 11. ♔e4 ♔e6 12. ♔f3 ♔e5 13. ♔g4 ♔e4, with an easy win.] **8... ♘c4 9. ♔f2 ♘e5! 10. ♔g3 ♔c4**, and Black wins.

Yuferov - Shchekachev
Moscow, 1988



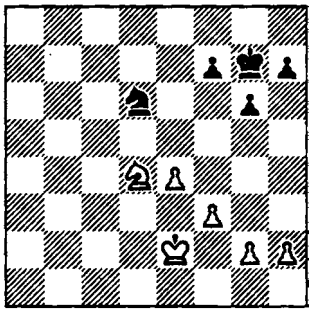
121 △ +−

121. Unlike in the game V.Zavada - A.Panchenko, the black pawn is on g6, which allows White to create a passed pawn, obtaining good winning chances. **1. ♔e3** First White improves his position. **1... ♘d7 2. ♘e4 ♘b6 3. g4 ♘d5 4. ♔f3 ♘e7 5. ♘g3 ♔d5 6. ♔e3** Zugzwang. **6... ♘g8** [or 6... ♔e6 7. ♔e4 followed by 8. f4-f5.] **7. ♘e4 ♘e7 8. ♘c3 ♔c4** Otherwise 9. ♔e4 would follow. **9. ♘d1 ♔d5 10. ♔d3 ♘g8 11. ♘e3 ♔e6 12. ♔d4** White is ready to create a passed pawn. **12... ♘f6** [or 12... ♘e7 13. ♔e4] **13. f5 gf 14. gf ♔d6 15. ♘g4 ♘g8 16. ♔e4 ♔e7 17. ♔e5 ♔f7 18. h4! h5** This is forced, because after 18... ♔e7 19. f6 ♔f7 20. h5! the black knight is trapped. **19. ♘f2** Now White wins by exploiting the weakened g5-square. **19... ♘e7 20. ♘e4 ♘c6 21. ♔f4 ♘d4 22. ♘g3 ♔g7 23. ♘h5 ♔h6 24. ♘g3,** and White has obtained an easily won position with two extra pawns.

2.5.3 Knight and four pawns against knight and three pawns on one wing

As a rule, such endings are won. The winning plan is typical: threatening to exchange knights, the stronger side step by step improves the positions of his pieces and creates a passed pawn. Then, by coordinated actions of the king and the knight, the pawn is advanced and queened. It is important that a knight exchange leads to a won pawn ending. These endings were studied by the American grandmaster Reuben Fine.

Fine
1941

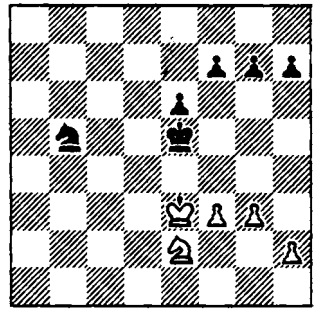


122 ▲ +–

122. 1... ♔f6 2. g3 ♔e5 3. ♘c6 ♔e6 4. ♔e3 Here Fine examines three main continuations: **4... ♔d7** [4... f5 (intending to exchange as many pawns as possible) 5. ♘d4 (not so good is 5. e5 ♘f7 6. f4) 5... ♔f6 (if 5... ♔e7, then 6. e5 ♘c4 7. ♔f4 h6 8. h4 ♘b2 9. ♘f5! gf 10. ♔f5 ♔f7 11. f4 ♘d3 12. h5 ♘f2 13. g4 ♘h3 14. g5, and White wins) 6. ef gf 7. ♔f4 ♔g6 8. ♔e5 ♘f7 9. ♔e6 ♘d8 10. ♔e7 ♘b7 11. ♘e6! Pointed out by Yury Averbakh (not so clear is the line given by Fine: 11. f4 ♘c5 12. ♘f3 ♔h5 13. ♘e5 because of 13... h6! 14. ♔f6 ♘e4 15. ♔f5 ♘g3!) 11... ♘a5 12. ♘f4 ♔g5 13. h4 ♔h6 14. ♔f6, and White wins; 4... g5 5. ♘d4 ♔f6 6. f4! gf 7. gf ♘c4 8. ♔f2! ♔g7 9. e5 ♔g6 10. ♔e2 ♘b2 11. ♔f3 ♘c4 12. ♔e4 ♘d2 13. ♔d5 ♘f1 14. f5 ♔g5 15. e6! fe 16. ♔e6 ♘h2 17. f6, and the pawn queens (analysis by R.Fine)] **5. ♘d4 f6 6. f4 ♔e7** Black is condemned to wait passively. **7. h4! ♘f7 8. g4** Seizing space. **8... ♔d7 9. ♔d3 ♔e7 10. ♔c4 ♔d6** [10... ♘d6 11. ♔d5] **11. g5! fg 12. hg ♔e7** On 12... h6 there follows 13. e5 ♔e7 14. gh ♘h6 15. ♔d5 ♘g4 16. ♘c6 ♔e8 (or 16... ♔d7 17. e6 ♔e8 18. ♔d6 ♘f6 19. ♘b4 ♘e4 20. ♔e5 ♘f2 21. ♘d5 ♘g4 22. ♔d6, winning) 17. ♔e6 ♘e3 18. ♘b4 ♘g2 19. ♘d5, and White wins the g6-pawn. **13. e5 ♘d8 14. ♔d5 ♘f7 15. ♘c6 ♔e8 16. e6 ♘h8 17. ♔e5 ♔f8 18. ♔f6**, and White wins.

Let us deal with two practical examples.

Ilivitzki - Geller
Tbilisi, 1949

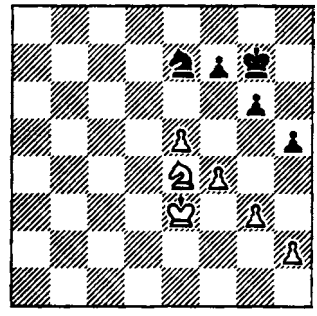


123 ▲ –+

123. 1... ♘d6 2. ♘c1 ♘f5 3. ♔f2 ♔d5 4. ♘d3 e5 5. ♘b4 ♔c5 6. ♘d3 ♔d4 7. ♔e2 ♘e7 Step by step Black improves his position. **8. ♘c1 f5 9. ♘b3 ♔c4 10. ♘d2 ♔c3 11. ♘b1 ♔d4 12. ♘d2 ♘c6 13. ♘b3 ♔c4 14. ♘d2 ♔c3 15. ♘b1 ♔d4** Time after time Black wins a tempo by using triangulation. **16. ♘a3 e4 17. f4** Better is neither 17. ♘b5 in view of 17... ♔c5 followed by 18... ♘d4 and 19... ♘f3; nor 17. fe fe, and White is in trouble. **17... ♔c5 18. ♔e3 ♘b4 19. h4** Despair, but White's position is hopeless anyway. **19... ♘d5 20. ♔d2 ♘f6 21. ♔e3 ♔b4 22. ♘c2 ♔c3 23. ♘a3 ♘d5 24. ♔e2 ♔b3** White resigned, on 25. ♘b5 or 25. ♘b1 there follows 25... ♘c3.

124. Instead of creating a passed pawn along the e-file, which involves pawn exchanges, White opts for another plan. **1. ♔f3 ♔f8 2. ♘d6 ♘c6 3. ♔e4 ♔e7 4. f5!** The only way. **4... ♘b4** After 4... gf 5. ♘f5 ♔f8 6. ♘d4 ♘e7 7. h4! ♔g8 8. ♔f4 the h-pawn is doomed. **5.**

Taimanov - Stahlberg
Zurich, 1953

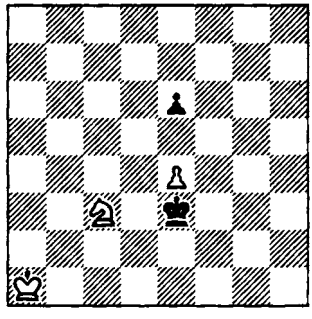


124 △ +–

f6! The final squeeze. **5... ♔f8** [5... ♔e6 6. ♘b7! winning] **6. ♘b7 ♘a6 7. ♔d5 ♘c7 8. ♔d6 ♘b5 9. ♔d7 ♘d4 10. ♘c5 ♘f5** (11. e6 was threatened) **11. ♔d8 ♘d4 12. ♘d7 ♔g8 13. ♔e8! ♘e6 14. ♔e7 g5** Zugzwang. Now if 14... ♘d4, then 15. ♘c5 followed by 16. e6+– **15. ♔e8 ♘c7 16. ♔d8 ♘e6 17. ♔e7** Triangulation. **17... ♘d4** There is no escape. **18. ♘c5 ♘c6 19. ♔d6 ♘a5 20. e6! fe 21. ♔e7! ♘c6 22. ♔e8 ♘e5 23. ♘e6 ♘f7 24. ♔e7 g4 25. ♘g7** Black resigned.

2.5.4 Corresponding squares, triangulation, zugzwang

Prokes
1946



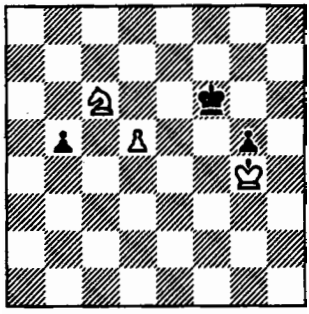
125 △ +–

125. White has the only way to a win. **1. ♔a2!** A typical case of corresponding squares: d2 and b2 correspond, as do d3-b3 and e3-a2. After 1. ♔b2 ♔d2! Black draws. **1... ♔d3 2. ♔b3! ♔d4 3. ♔b4 ♔d3** [or 3... e5 4. ♔b5! ♔c3 5. ♔c5, winning.] **4. ♔c5! ♔c3 5. ♔d6 ♔d4 6. e5,** and White wins.

In the two following examples White wins by means of "triangulation".

126. In order to win, White must give the move to Black ("triangula-

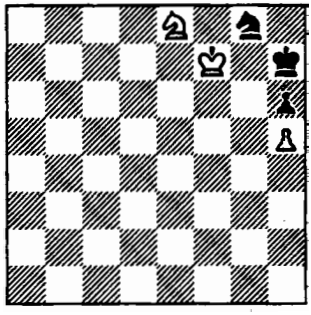
Reti - Marshall
Baden Baden, 1925



126 △ +–

tion" on g3-f3-g4). **1. ♔g3 ♔f5 2. ♔f3! ♔f6 3. ♔g4**, and White wins.

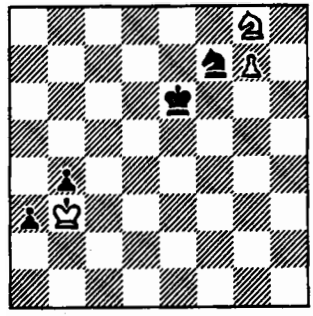
Bron
1948



127 △ +–

127. 1. ♔e6! Transferring the knight to f8 does not work due to 1. ♘c7 ♔h8 2. ♘e6 ♔h7 3. ♘f8 ♔h8, and White has achieved nothing. He has to gain (or to lose) a tempo, and the knight will get to f8 without a check. This can be done by means of triangulation on the squares e6, d6, and d7. **1... ♔h8 2. ♔d7 ♔h7 3. ♔d6 ♔h8 4. ♔e6! ♔h7 5. ♔f7 ♔h8 6. ♘c7** Only now the knight is transferred to f8. **6... ♔h7 7. ♘e6 ♔h8 8. ♘f8** zugzwang. White wins.

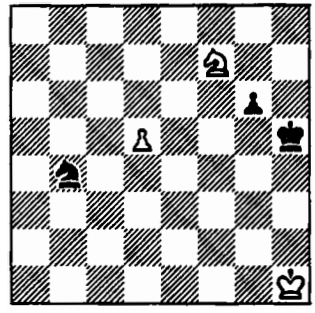
Liburkin
1952



128 △ +–

128. After **1. ♔a2!** Black ends up in zugzwang and loses. For example, 1... ♔d6 2. ♘e7! ♘h6 3. ♘f5+–; or 1... ♔e5 2. ♘f6! ♘h6 3. ♘g4, and White wins.

Kaminer
1925



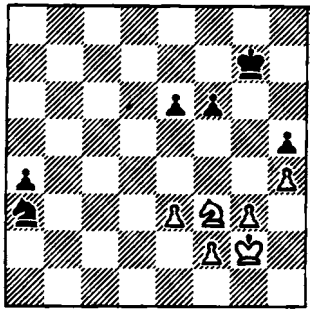
129 △ +–

129. It seems that the draw agreement will follow soon, however, by putting Black in zugzwang, White wins. **1. d6 ♘c6 2. d7 ♔h4** [or 2... g5 3. ♔h2!] **3. ♔h2!** The only way. **3... g5 4. ♔g2 g4 5. ♔h2 g3 6. ♔g2 ♔h5 7. ♔g3** zugzwang **7... ♔g6 8. ♘e5**, winning.

2.5.5 Outside passed pawn

In knight endings an outside passed pawn is of great importance, the same way as it is in pawn endings. It is worthy to note that this pawn does not require protection, because a weaker side's knight is unable to win it without king's support.

Reti - Bogoljubow
Bad Homburg, 1927

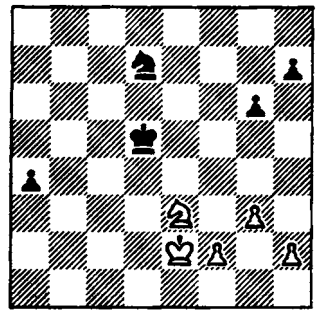


130 △ −+

130. Bogoljubow proves that White's position is extremely difficult. **1. ♘d4 ♔f7 2. ♔f3 e5 3. ♘e2 ♘b1!** Taking control of the important d5-square. **4. ♔e4 a3 5. ♘c1 ♘c3 6. ♔d3 a2 7. ♘b3 ♘a4! 8. ♘a1 ♘c5** The white knight is tied to the a-pawn, so Black begins actions on the K-side, where he has an extra piece. **9. ♔e2 ♘e4! 10. ♔f3 f5 11. ♔g2 ♘d2!** Threatening to "freeze" the white K-side by 12... e4. **12. f3 e4 13. fe ♘e4!** The simplest. **14. ♔f3 ♔f6 15. ♔f4 ♘c5 16. ♘c2** If 16. ♔f3, then 16... ♔e5−+ **16... ♘d3**, and White resigned, because on 17. ♔f3 there would follow 17... ♘e1.

131. White has drawing chances because of the small number of pawns on the board; nevertheless, with exact play Kasparov converts his advantage into a win.

Schmidt - Kasparov
Dubai, 1986

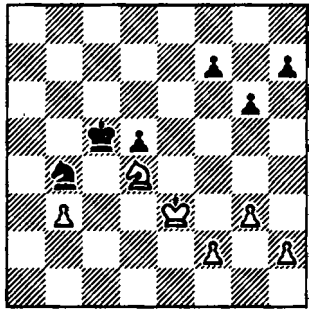


131 ▲ −+

1... ♔d4 2. ♔d2 (otherwise 2... ♔c3−+ would follow) **2... ♘e5 3. ♔c2 ♘d3 4. ♘d1 ♘e1 5. ♔b2** Here the king keeps an eye on the a-pawn. No better is 5. ♔d2 due to 5... a3! 6. ♔e1 a2 7. ♘e3 a1♕−+ **5... ♘f3 6. h4 ♘e5 7. ♔a3 ♔e4** The white pawns are defenseless. **8. h5?!** The last chance. **8... gh! 9. ♘c3 ♔f3 10. ♘d5 ♘g4!** But not 10... ♔f2 in view of 11. ♘f4! **11. ♘e7** In response to 11. ♘f4 Black wins by 11... h4! 12. ♘h3 ♘f2 13. ♘f2 (or 13. ♘g5 ♔g3 14. ♘h7 h3−+) 13... ♔f2 14. gh h5! 15. ♔a4 ♔g3−+ **11... ♘f2 12. ♘f5 ♘e4 13. ♔a4 ♘g3 14. ♘h4 ♔e4 15. ♔b4 ♘f5−+**

132. Black is much worse: he cannot exchange the knights because the pawn ending is hopeless. White exploits this in order to reinforce his position. **1. h4 ♔d6 2. g4**

Barcza - Sanchez
Munich, 1984



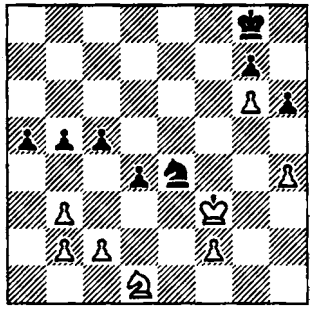
132 △ +−

♔c5 3. f4 ♔d6 4. ♘f3 f6 Black is forced to weaken his position. **5. ♘d4 ♘a6** Worse is 5... ♔c5 due to 6. ♘e6 ♔d6 7. ♘f8, winning a pawn. **6. ♘c2 ♔c5 7. ♔d3 ♘c7 8. b4 ♔b5 9. ♔c3 ♔c6 10. ♘d4 ♔d6 11. ♔d3 ♘e8 12. f5! gf** Otherwise White creates a passed pawn on the h-file after 13. fg hg 14. h5+− **13. ♘f5 ♔e5 14. b5 ♘c7** [14... h5? 15. b6+−] **15. b6 ♘a6 16. ♔e3 ♘c5** On 16... h5 there would follow 17. ♔f3 hg (17... d4 18. b7.) 18. ♔g4 d4 19. h5 d3 20. h6 d2 21. ♘e3 f5 22. ♔g5, winning. **17. h5 ♘b7 18. ♘d4 ♔d6 19. ♘b3 ♔c6** If 19... ♔e5, then 20. h6! **20. ♔d4 ♔d6 21. ♘c1 ♘d8 22. ♘d3 ♘c6 23. ♔e3 ♘e7 24. ♘b4 h6** Bad is 24... ♔c5? 25. b7, winning. **25. ♔d4** Threatening 26. ♘d5 ♘d5 27. b7, and the pawn queens. **25... f5 26. g5 f4 27. gh ♘f5 28. ♔d3 ♘h6 29. ♘d5.** Black resigned.

2.5.6 Breakthrough

In knight endings, as well as in all other kinds of endings, a breakthrough is an important device. A knight is a somewhat "clumsy" piece, and this circumstance favors the breaking player.

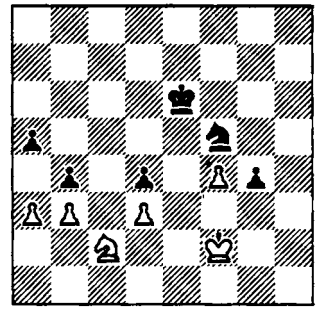
Bekker - Medina
1977



133 ▲ −+

133. 1... ♘c3! This sacrifice decides immediately. **2. bc** [or 2. ♘c3 dc 3. bc a4−+] **2... a4 3. cd cd 4. c3 a3** White resigned.

Pavlov - Polgar Z.
1984

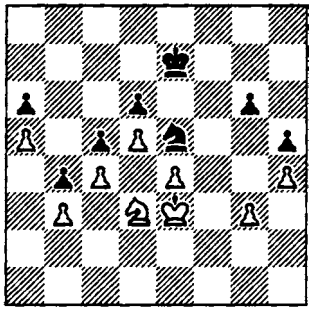


134 ▲ −+

134. Black has a passed pawn on the K-side; after his breakthrough on the Q-side he creates another passed pawn, which decides the

game. **1... a4 2. ab** [2. ba b3−+] **2... ab 3. ♘a3 b2 4. b5 ♔d5 5. b6 ♔c6 6. ♔g2 ♘e3** But not 6... ♔b6? 7. ♘c4= **7. ♔g3 ♔b6 8. f5 ♔c5 9. ♔f4 ♘f5!** White resigned. After 10. ♔g4 ♘e3 11. ♔f4 ♔b4 12. ♘b1 ♔b3 13. ♔e4 ♔a2 14. ♘d2 ♘f1! the b-pawn is queening.

Razuvaev - Ostoijc
Berlin, 1988

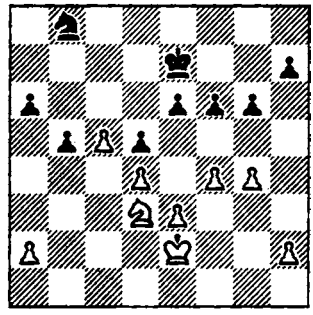


135 △ +−

135. It may seem that White is unable to win, but... **1. g4!** After 1. ♘e5 de the pawn ending is drawn; in response 1. ♘f2 ♔f6 2. ♔f4 ♔g7 3. g4 hg 4. ♘g4 Black finds 4... ♘c4! **1... ♘g4** If 1... hg, then 2. ♘e5 de 3. ♔f2, winning; after 1... ♘d3 2. ♔d3 hg 3. ♔e3 ♔f6 4. ♔f4 decides; 1... ♔f6 does not save Black either in view of 2. gh gh 3. ♘f4 ♘g4 4. ♔d2 ♔e5 5. ♘h5 ♔e4 6. ♘g7 followed by ♘e8-c7-a6. **2. ♔f4 ♘f6** Or 2... ♔f6 3. e5! ♘e5 (3... de would be met by 4. ♔f3 g5 5. hg ♔g5 6. ♘c5 h4 7. d6, and White wins) 4. ♘e5 de 5. ♔e4 g5 6. hg ♔g5 7. ♔e5, and the d-pawn will queen with a check. **3. e5 de 4. ♘e5 ♔d6 5. ♘g6 ♘d5 6. cd c4 7. ♔e4** Black resigned. On 7... cb there would follow 8. ♘e5 b2 9. ♘c4.

Now let us examine a masterpiece by the great American player Harry Pillsbury.

Pillsbury - Gunsberg
Hastings, 1895



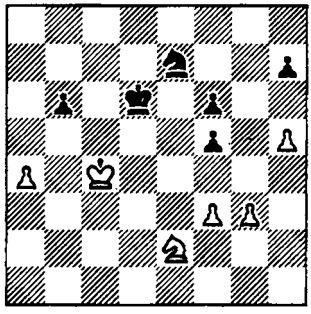
136 △

136. 1. f5! Otherwise Black plays 1... ♘c6. **1... g5** Bad is 1... gf 2. gf ef due to 3. ♘f4, winning the d5-pawn. **2. ♘b4 a5 3. c6!! ♔d6** [3... ab 4. c7+−] **4. fe! ♘c6** The only move. 4... ab loses immediately after 5. e7 ♔e7 6. c7+− **5. ♘c6 ♔c6 6. e4! de 7. d5 ♔d6 8. ♔e3**, and White won the pawn ending after **8... b4 9. ♔e4 a4 10. ♔d4 ♔e7** [10... f5 11. gf g4 12. f6+−] **11. ♔c4 b3 12. ab a3 13. ♔c3 f5 14. gf g4 15. b4 h5 16. b5 a2 17. ♔b2 a1♕ 18. ♔a1 h4 19. b6 g3 20. d6! ♔d6** [or 20... ♔f6 21. d7 ♔e7 22. b7 g2 23. d8♕ ♔d8 24. b8♕+−] **21. b7 ♔c7 22. e7 g2 23. b8♕ ♔b8 24. e8♕+−**

2.5.7 Pawn weaknesses

In knight endings pawn weaknesses are more serious factor than in pawn endings. This is because they can be attacked not only with the king, but also with the knight.

Alekhin - Turover
Bradly Bich, 1929

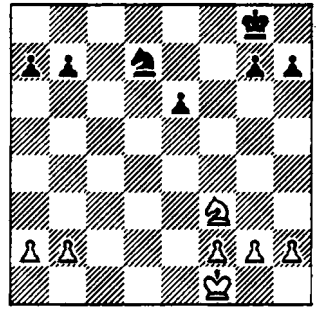


137 Δ

137. First of all White should tie the black pieces to the defense of his weak pawns. **1. ♔b5 ♘d5 2. f4!** Fixing the weak pawns on f5 and f6. **2... ♔c7 3. ♘d4 ♘c3 4. ♔b4 ♘d5 5. ♔c4 ♘e7 6. ♔b5 ♔b7 7. ♘e6! ♘c8** If 7... ♘c6, then 8. ♘g7 ♘e7 9. ♘e8 ♘g8 10. ♘d6 ♔c7 11. ♘f5. **8. ♔c4 ♘d6 9. ♔d5 ♘e4 10. h6! ♘f2** Black avoids 10... ♘g3, since after 11. ♘f8 ♘e2 12. ♘h7 ♘f4 13. ♔d4 ♘g6 14. ♘f6 ♔c6 15. h7 White wins easily. **11. ♘f8 ♘g4 12. ♔e6 ♘h6 13. ♔f6 ♔a6 14. ♔g5 ♘g8 15. ♔f5 ♔a5** Black's counterplay is far too late. **16. ♘d7! ♔a4 17. ♘b6 ♔b5 18. ♘d5 ♔c6 19. ♔e6 ♘h6 20. ♘f6** Black resigned.

138. One may estimate this position as 6:4 - Black has a weak pawn at e6, and White plays for a win without any risk. **1. ♘g5 ♘c5** After 1... e5 Black seriously weakens the

Timman - Ree
Amsterdam, 1984

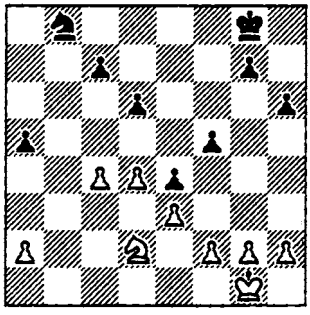


138 Δ ±

light squares. **2. b4 ♘a6** After 2...h6 3. bc hg Black loses, for example: 4. ♔e2 ♔f7 5. ♔f3 ♔f6 6. ♔g4 ♔g6 7. f3! ♔h6 8. f4 gf 9. ♔f4 ♔g6 10. ♔e5 ♔f7 11. h4, and the out-side passed pawn decides. **3. a3 ♘c7 4. ♔e2 h6** Much better is 4... ♘b5 with good drawing chances. **5. ♘e4 ♔f8 6. ♘d6 b6 7. ♔d3 a6 8. ♘c4 ♘d5 9. ♔d4 ♔e7 10. g3 ♔d7 11. f4 ♔c6 12. ♔e5 ♘c7 13. ♘d6 ♔d7** The last moves were forced. **14. f5!** White exchanges the opponent's weak pawn, but now his king's activity becomes a decisive factor. **14... ef 15. ♘f5 ♘e8 16. g4 ♘f6 17. h3 h5** The alternatives are not better. **18. g5 ♘h7 19. h4 ♘f8 20. ♘g7 ♘g6 21. ♔f6 ♘h4 22. ♘h5 ♔c6 23. ♘g3 ♔d5 24. a4!** Not the immediate 24. ♘f5 due to 24... ♘g2. **24... b5 25. a5 ♔c4** Black is in zugzwang, and so he is forced to cede the e5-square; 25... ♔d4 or

25... ♔d6 would be met by 26. ♘f5. **26. ♘f5 ♘g2 27. ♔e5** The pawn is unstoppable, so Black resigned.

Alekhin - Znosko-Borovsky
Birmingham, 1926



139 △

139. White has a clear advantage: he does not have any weaknesses in his camp; at the same time, the a5-pawn is weak and may become a target for attack; the advanced e4- and -f5 pawns are also vulnerable in view of the eventual f2-f3 and g2-g4. **1. ♔f1 ♘d7** An immediate king approach is better: 1... ♔f7 2. ♔e2 ♔e7 3. ♔d1 ♔d7, and White cannot win the a5-pawn after 4. ♔c2 ♔c6 5. ♔b3 ♔b6 6. ♔a4 ♘d7 7. ♘b3 ♔a6 8. ♘a5? due to 8... ♘b6 9. ♔b4 c5 So, in this case White would be forced to carry out the plan of undermining the black pawns with either f2-f3 or g2-g4. **2. ♔e2 ♘b6 3. ♔d1 a4** Black intends to block the Q-side by c7-c5; White prevents this advance, fixing the c-pawn. **4. d5! ♘d7** The only opportunity of counterplay is to attack the white K-side pawns. **5. ♔c2 ♘e5 6. ♔c3 ♘g4 7. ♔b4 ♘f2 8. ♔a4 f4** Here the black king's transferring to the Q-side does not save Black - it is too late. **9. ef e3 10. ♘f3 ♘d3 11. ♔b5! g5** No better is 11... e2 12. a4 e1♕ 13. ♘e1 ♘e1 14. a5, and the pawn queens. **12. fg hg 13. a4 e2 14. h3! ♘c5 15. a5 ♘b3 16. ♘e1 ♘d4 17. ♔a4**, and Black resigned.

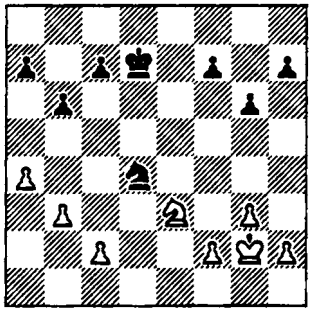
2.5.8 Active king

In knight endings, as well as in all other kinds of endings, an active king position is of great importance.

140. Unlike its white counterpart, the black king comes quickly into play. **1... ♔d6 2. h4 ♔c5 3. ♔f1 ♔b4 4. ♔e1 ♔c3** The difference in kings is noticeable. **5. ♔d1 c6** With every move Black improves his position. **6. ♔c1 ♘f3 7. ♘c4 f5! 8. ♘b2 f4 9. ♘c4** [9. ♘d1 ♔d4] **9... ♘d4 10. ♘e5 fg 11. fg c5 12. a5 ♘c2** In addition to his positional advantage Black gains the material. **13. ab ab 14. ♘d7 ♘d4 15. ♘b6 ♘e2!** Black does not hurry to capture the doomed b3-pawn. **16. ♔d1 ♘g3 17. ♘d7 ♔b4! 18. ♔c2 ♘f5 19. ♘f8 ♘h4 20. ♘h7 ♘f3 21. ♘f6 ♘d4 22. ♔d3** No better is 22. ♔b2 ♘b3 23. ♘d5 ♔c4 24. ♘b6 ♔b5–+ **22... ♔b3 23. ♘d7 ♘e6 24. ♘e5 g5** White resigned.

141. Using his active king, White quickly obtains a decisive advantage. **1. h5! gh 2. ♔h4 ♘b2** Black could have retained drawing chances after 2... ♘f4 , for example: 3. ♘a5 ♔d7 4. ♘c6 ♔e8 5. b3 ♔f7. **3. ♘a5 ♔f7 4. ♔h5 ♔g7 5. g6 ♘d3**

Smyslov - Sax
Tilburg, 1979



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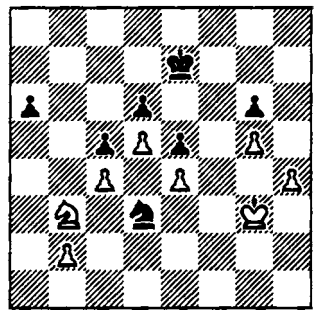
6. ♘b7 ♘f4 7. ♔g5 ♘g6 8. ♘d6 Despite the equal number of pawns, the white king is much more active, and this decides. **8... ♘e7** [8... a5 does not help due to 9. ♔f5 a4 10. ♘b5 ♔f7 11. d6!, winning] **9. ♘b7 ♘c8 10. ♔f5!** This is stronger than 10. ♘c5. **10... ♘b6 11. ♘a5 ♔f7 12. ♔e5 ♔e7 13. ♔f5 ♔d7 14. e5 ♘c8 15. ♔f6**, and White went on to win.

Junge - Veil
Warszau, 1942

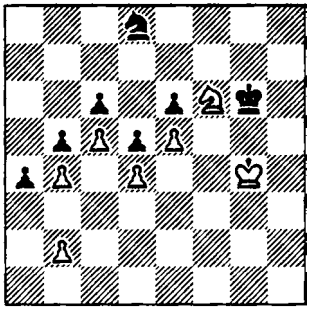


141 △

2.5.9 Space

The player who possesses more space has a steady advantage and can gradually improve the positions of his pieces.

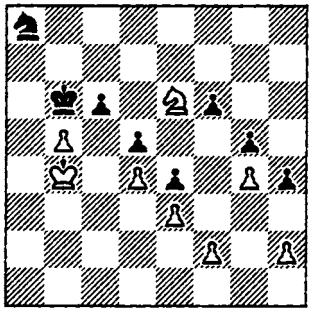
Polovodin - Mlechev
Asenovgrad, 1985



142 △ +–

142. White has a great spatial advantage, and, exploiting the black knight's passive stance, he reinforces his position. **1. ♘h5!** With the idea of 2. ♘f4. **1... ♔h6** [1... ♘f7 2. ♘f4+–] **2. ♘f4** Black is in zugzwang - his king has to retreat. **2... ♔g7 3. ♔h5 ♔h7 4. ♔g5 ♔g7 5. ♘h5 ♔f7 6. ♔h6 ♘b7 7. ♘f4 ♘d8 8. ♘h3! ♘b7 9. ♘g5 ♔e7 10. ♔g6 ♘d8** An attempt to break loose from White's grip by the knight sacrifice 10... ♘a5 does not work because of 11. ba b4 12. a6 a3 13. ba b3 14. a7 b2 15. a8♕ b1♕ 16. ♔g7, and White wins. **11. ♔g7** Tightening the ring of encirclement. **11... ♘b7 12. ♘f3 ♘d8 13. ♘h4 ♘b7 14. ♘g6 ♔d7 15. ♔f6 ♘a5 16. ♘f8 ♔c8 17. ♘e6 ♘c4 18. ♘g7 ♘b2 19. e6 a3 20. e7 a2 21. e8♕** Black resigned.

Verlinsky - Gotgilf
Moscow, 1925

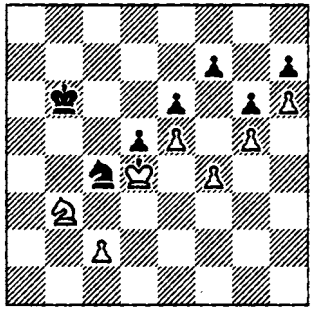


143 △

143. Here White played **1. ♘c5?!**, which has led to a quick draw. Stronger would have been 1. bc! ♔c6 2. ♔a5! (fighting for space) 2... ♘b6 3. ♘d8 ♔c7 4. ♔b5! with good winning chances, for example: 4... ♘c4 (or 4... ♘d7 5. ♘e6 ♔d6 6. ♘g7, and Black's defense is very difficult) 5. ♘f7 ♘b2 6. ♔c5 ♘d3 7. ♔d5 ♘f2 8. ♔e6, winning (analysis by Svetlana Prudnikova). The game continued: **1... cb 2. ♘d7 ♔c6 3. ♘f6 ♘c7 4. ♘h7 ♘e6 5. ♔a5 h3! 6. ♔b4 ♔b6 7. ♘f6 ♔c6 8. ♔a5 ♘f8 9. ♔b4 ♘e6 10. ♘g8 ♘f8=** threatening ♘g6-h4-f3 or ♘h7-f6.

An active king is not the only factor that secures a spatial advantage - it is often ensured by the far advanced pawns, the same way as it is in pawn endings. The following example is illustrative.

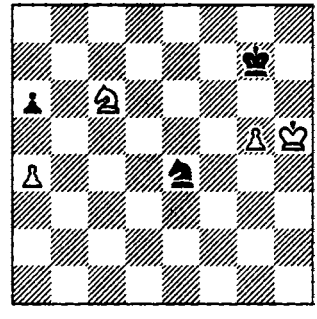
Salo - Kuper



144 △ +–

144. White's king is not very active; but he possesses more space thanks to his advanced pawns at g5 and particularly h6. White accurately realizes his advantage. **1. ♔d3 ♔b5 2. ♘d4 ♔c5 3. ♘f3** Threatening ♘f3-h2-g4. **3... ♘b6 4. ♘h2 ♘d7 5. ♘g4 ♔b4 6. ♔d4 ♔b5 7. ♘e3 ♘b6 8. ♘g4 ♘d7 9. ♘e3 ♘b6 10. f5!** Breakthrough as we have already stated, ar advanced pawns contribute to it. **10... gf** Otherwise, after **11. fg fg**, White transfers his knight to f6. **11. ♘f5 ef 12. e6! fe 13. g6 e5 14. ♔d3 hg 15. h7** Black resigned.

Ulibin - Kontic
Tunha, 1989



145 △ +–

145. A win is rather difficult due to the limited material, however, the young player manages to exploit his extra pawn in a very instructive way. **1. a5!** Exactly the same device as in pawn endings. **1... ♘g3** The strength of 1. a5 reveals itself

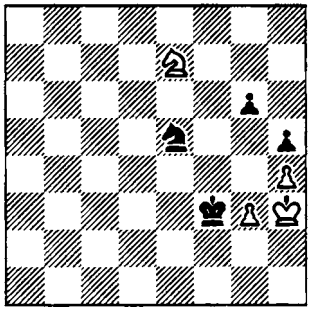
in the following lines: 1... ♔h7 2. ♘d4 ♘g3 (or 2... ♘d6 3. g6 ♔g7 4. ♘e6 ♔f6 5. ♘c7! ♔g7 6. ♘a6 ♘c4 7. ♘c7 ♘a5 8. ♘e8 ♔f8 9. g7 ♔f7 10. ♔h6 ♘c6 11. ♔h7 ♘e7 12. ♘d6 ♔f6 13. ♘c8+–) 3. ♔g4 ♘e4 4. ♔f5 ♘d6 5. ♔e5 ♘e8 6. ♔d5 ♔g6 7. ♘f3 ♔f5 8. ♔c6 ♔f4 9. ♔b6 ♔f3 10. ♔a6 ♔f4 11. ♔b6 ♔g5 12. ♔c6! ("shoulder-charging"!), and White wins. **2. ♔g4 ♘e4 3. ♘e7! ♔f7 4. ♘d5 ♔g6 5. ♘f4 ♔f7 6. g6!** Exact play is required; only a draw results from 6. ♘h5? due to 6... ♘g5! 7. ♔g5 ♔e7= **6... ♔g7 7. ♔f5 ♘d6 8. ♔g5 ♘e4 9. ♔g4 ♔h6** [or 9... ♔g8 10. ♔h5!] **10. ♔f5 ♘d6 11. ♔e6 ♘e4 12. ♔d5 ♘c3 13. ♔c6 ♘a2 14. ♔c5!**, and Black resigned. On 14... ♔g7 there would follow 15. ♘e2! ♔g6 16. ♔c4, trapping the knight.

We have dealt with the ideas common for pawn and knight endings. Now let us deal with two ideas that are inherent only for knight endings and essential for understanding them.

2.5.10 Coordinated actions of king, knight and pawn(s)

As a rule, coordinating the action of pieces allow one to either mate the opponent's king, or create a mating threat, which may win or save in a difficult position, with the number of pawns on the board being unimportant.

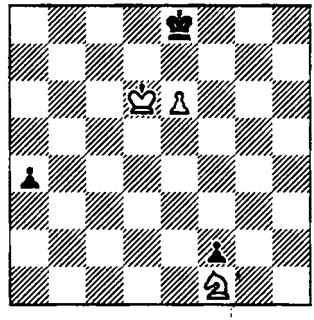
Gines - Trias
Corr., 1981



146 ▲ –+

146. The white king is restricted by its own pawns, and Black's king and knight create a mating net around it. **1... ♘g4! 2. ♘g6** Other moves do not save either. **2... ♔f2 3. ♘f4 ♔g1 4. ♘d3 ♔h1**, and any knight move would be met by **5... ♘f2** mate.

Philidor - Boudler
London, 1749



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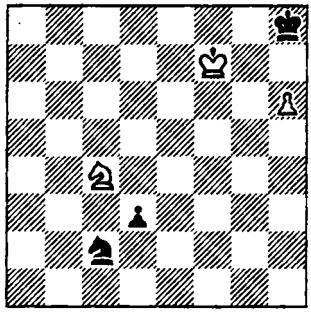
147. Only the coordinated action of all White's pieces can achieve a draw. **1. ♘e3 a3! 2. ♘d5!** [2. e7? loses due to 2... f1♕! 3. ♘f1 a2–+] **2... f1♕ 3. ♘c7 ♔f8!** In the case of 3... ♔d8? White even wins: 4. e7 ♔c8 5. e8♕ ♔b7 6. ♕a8 ♔b6 7. ♘d5 ♔b5 8. ♕c6 ♔a5 9. ♕b6,

mating. **4. e7 ♔g7 5. e8♕ ♕f8 6. ♕f8 ♔f8 7. ♘e6**, with a draw.

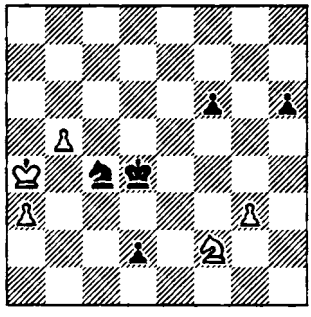
Nietsl



148 △ +−

148. 1. ♔g6! d2 2. ♘d6! But not 2. ♘d2? ♘d4, and the black knight reaches f8 in time, parrying all the threats. **2... d1♕ 3. ♘f7** By coordinating the action of all his pieces White is mating. **3... ♔g8 4. h7 ♔f8 5. h8♕ ♔e7 6. ♕f6 ♔e8 7. ♕e6 ♔f8 8. ♘g5! ♕d3 9. ♔h6**, and mate is unavoidable.

Sanson - Estevez
Sagua, 1990

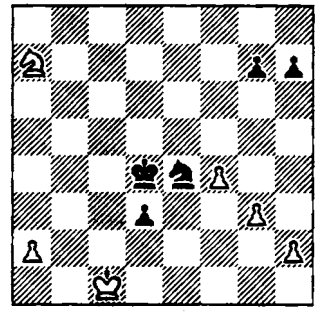


149 ▲ −+

149. 1... ♘b2! 2. ♔b3 [2. ♔a5 loses right off due to 2... ♔e3 3. b6 ♔f2 4. b7 d1♕ 5. b8♕ ♕a4 6. ♔b6 ♕b3−+; or 2. ♔b4 ♘d3−+] **2... ♔e3!** Concentrating all forces around the d2-pawn. **3. ♔c2 ♘c4!** Surely, not 3... ♔f2? 4. ♔d2 ♘c4 5. ♔d3 ♘a3 6. b6, and it is White who wins. **4. ♘d1** The only move. **4... ♔e2 5. ♘c3** [or 5. a4 ♘a3 6. ♔c3 ♔d1 7. b6 ♔c1 8. b7 d1♕ 9. b8♕ ♕d2 10. ♔b3 ♕b2 mate] **5... ♔e1 6. a4 ♘e3 7. ♔d3 ♘d5!** White resigned.

The following ending is a classic example of the coordination of pieces.

Barcza - Simagin
Moscow, 1949



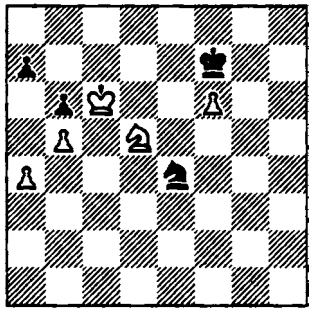
150 ▲ −+

150. White is powerless to stand against the three perfectly coordinated black pieces. **1... ♘d6!** Depriving the white knight of the important b5-square. **2. ♔d2** No better is 2. ♘c6 ♔c3! 3. ♘e7 d2 4. ♔d1 ♘e4 5. ♘d5 ♔c4 6. ♘b6 ♔d3, with unavoidable mate. **2... ♘c4 3. ♔c1 d2 4. ♔c2 ♔e3 5. ♘b5 ♘a3!** White resigned. After 6. ♘a3 Black is winning by 6... ♔e2−+.

2.5.11 A knight sacrifice in knight endings

A knight sacrifice is one of the typical devices in knight endings. We have already seen a diverting knight sacrifice in knight and pawn vs. knight endings, as well as in some other knight endings with a small number of pawns. The knight sac also occurs in knight endings with a large number of pawns. It is intended to divert one or both of the opponent's pieces from the main scene of action, with the stronger side's king and pawns getting greater freedom of movement and the weaker side's knight being unable to oppose due to its restricted mobility. Sometimes the knight sacrifice is the most effective means of utilizing a material advantage. Let us now examine some examples.

Dvoirys - Kron
Gorky, 1989

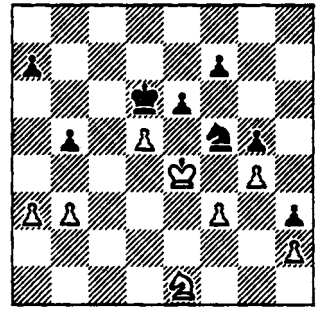


151 △ +−

151. White has a won position, and he is choosing the simplest and most effective way of utilizing his advantage: **1. ♘b6! ab 2. a5** Black resigned - his knight is powerless to fight against the a5- and b5-pawns.

152. Variation from the game **1... ♘g3! 2. ♔e3** In response to 2. ♔d4 possible is both 2... ♘f1 and 2... e5. **2... ♔d5 3. ♔f2 ♘h1!** The knight perishes, but the opponent's king will be out of play for a long time. **4. ♔g1 ♔d4 5. ♔h1 ♔c3 6. ♔g1 ♔b3 7. f4 ♔a3**, and Black is winning - his pawns are unstoppable.

Estrin - Zaitsev I.
Moscow, 1963



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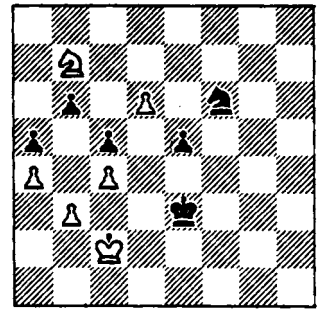
Alburt - Lerner
URS, 1978

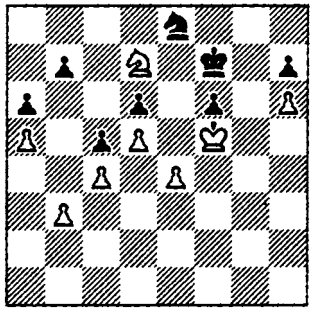


153 △ +−

153. 1. ♘c5! (threatening 2. d7+−) **1... bc 2. b4! ab** [or 2... cb 3.

c5 b3 4. ♔b3 ♘e4 5. ♔c4, winning.] **3. a5 e4 4. a6 ♔f2 5. a7 e3 6. a8♕ e2 7. ♕f8 e1♕ 8. ♕f6 ♔g3 9. ♕g5 ♔h3 10. ♕d2+– ♕a1 11. d7 ♕a4 12. ♔b1 ♕b3 13. ♔c1 ♕a3 14. ♔d1 ♕b3 15. ♔e2 ♔g4 16. ♕d1!** But not 16. d8♕? ♕f3 17. ♔e1 ♕h1, with a perpetual check. **16... ♕c4 17. ♔e3** Black resigned.

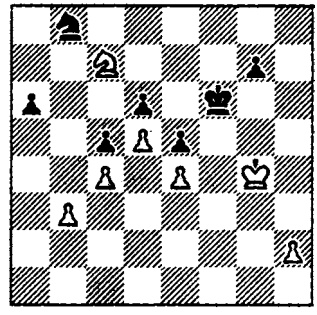
Hernandez - Sula
Saloniki, 1984



154 △ +–

154. White possesses much more space, but Black's fortress seems unassailable. A diverting knight sacrifice solves White's task. **1. ♘f8! ♔f8** Black is forced to let the white king pass to e6. **2. ♔e6 ♘g7** The only chance, because after 2... ♔g8 3. ♔e7 ♘g7 4. hg h5 5. ♔f6 h4 6. e5 White is mating. **3. hg ♔g7 4. ♔d6 h5 5. ♔e7 h4 6. d6 h3 7. d7 h2 8. d8♕ h1♕ 9. ♕f8 ♔h7 10. ♕f7 ♔h8 11. ♕f6 ♔h7,** and Black resigned.

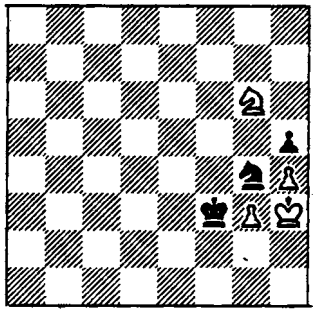
Suba - Zapata
Tunis, 1985



155 △ +–

155. White lets a win slip out of his hands: **1. h4?** Instead, he could have ensured the win by a knight sacrifice 1. ♘e8! ♔e7 2. ♘d6! ♔d6 3. ♔g5 ♔e7 4. ♔g6 ♘d7 5. h4 ♘f6 6. ♔f5+–; even stronger would have been 1. h3 ♔f7 2. h4 ♔f6 followed by 3. ♘e8 ♔e7 4. ♘d6!, etc. **1... ♔f7 2. ♔f3 ♔e7 3. ♔g3 ♔f8 4. ♔g4 ♔f7,** and soon a draw was agreed.

2. Positions to solve.



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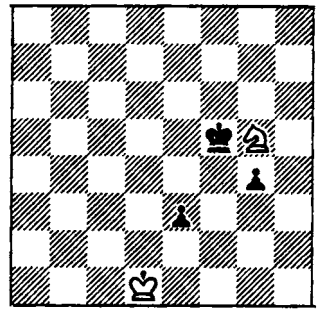

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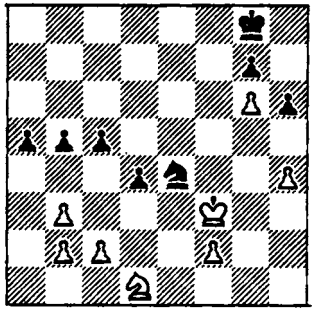

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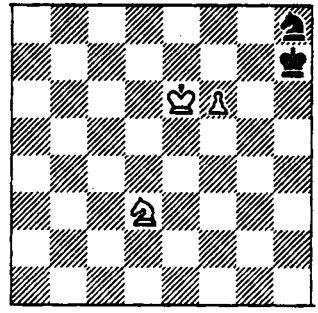

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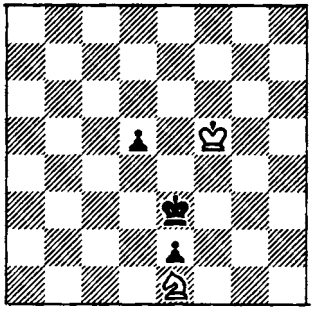

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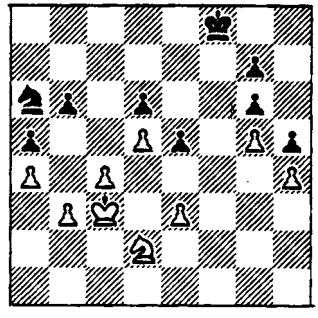

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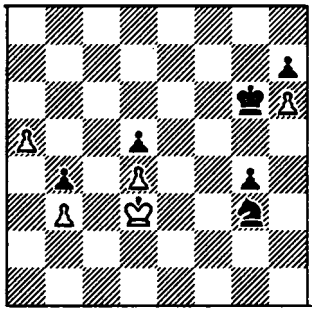

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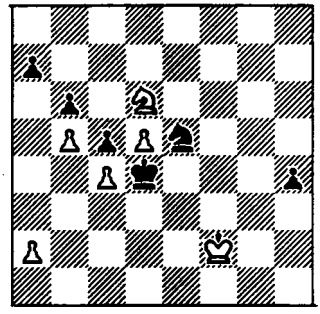

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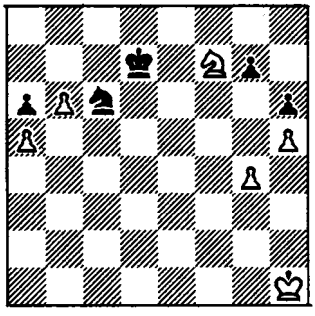

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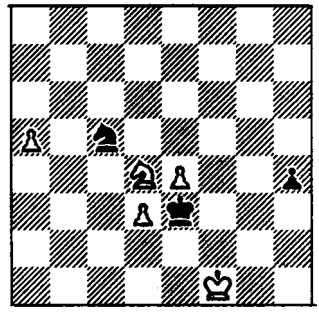

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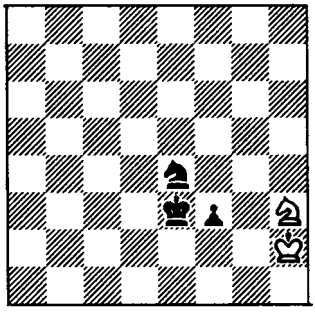

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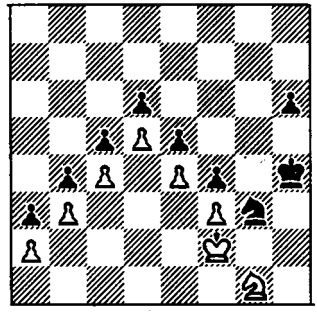

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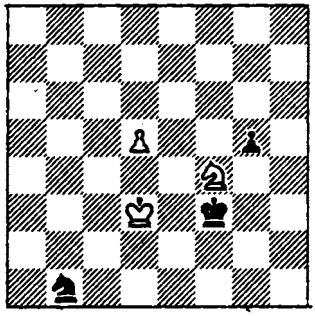

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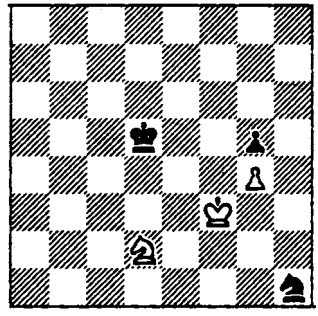

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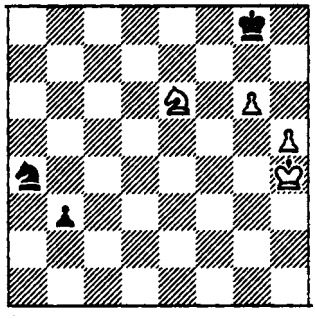

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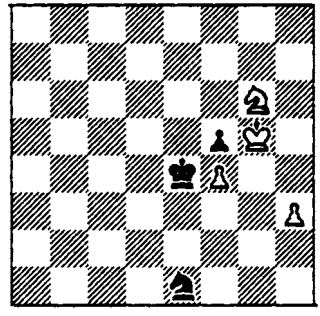

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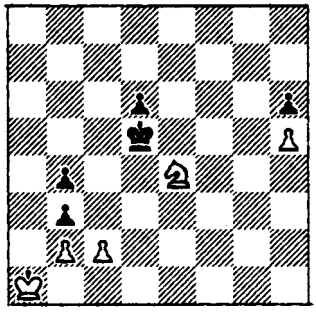

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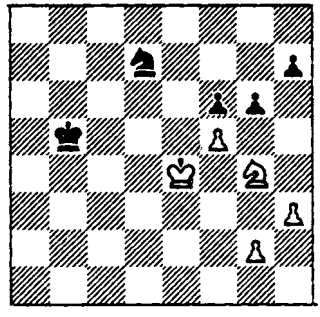

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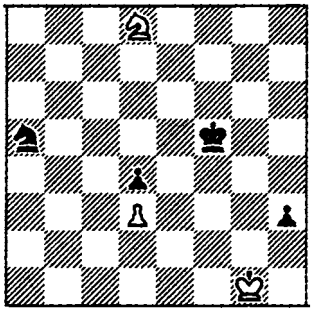

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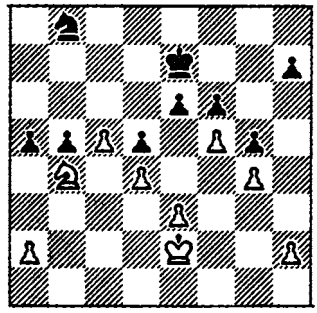

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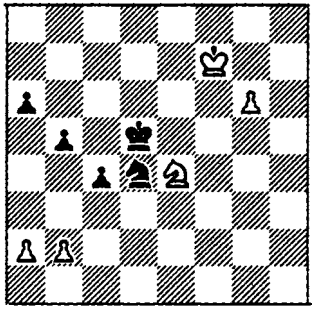

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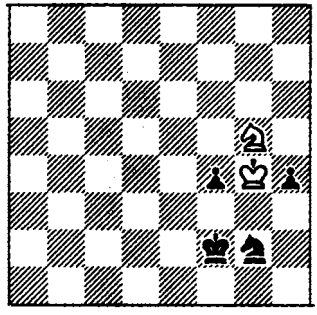

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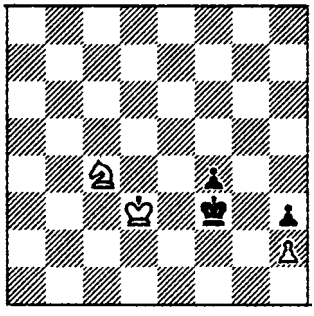

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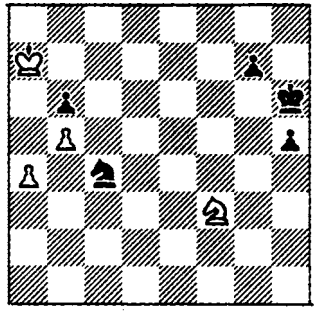

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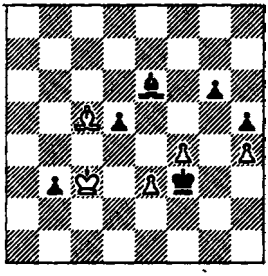
3. BISHOPS OF OPPOSITE COLOR



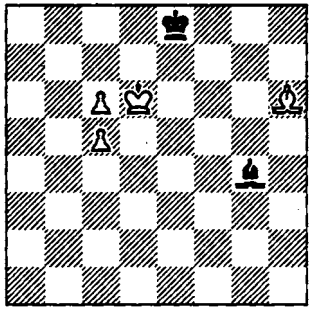
In order to master the specific features of endings with opposite colored bishops, one should first learn several exact positions, then examine some general strategic ideas.

3.1 MINIMUM OF EXACT POSITIONS

In endings with opposite colored bishops, a bishop and a pawn cannot win against a bishop, therefore we will examine only positions with two extra pawns.

3.11 Doubled pawns

Berger
1899



156 △ =

Usually the defending side is able to draw, which is demonstrated by the following example:

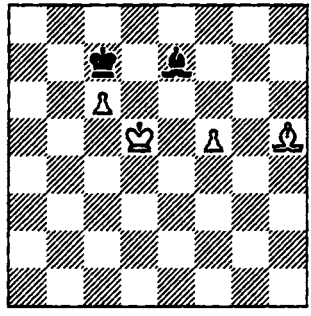
156. 1. ♗g5 Immediate 1. c7 leads to a move permutation; nothing is achieved by 1. ♔c7 in view of 1... ♗f3= **1... ♗f5 2. c7 ♗h3 3. c6** [3. ♔c6 ♗g2 4. ♔b6 ♔d7=] **3... ♗c8 4. ♔c5 ♔f7!** By-pass; if Black plays passively, White transfers his king to b8 and wins. **5. ♔b6 ♔e6 6. ♔a7 ♔d5 7. ♔b8 ♗a6**, with a draw.

3.12 Isolated pawns

157. Here White wins easily, moving his king to the pawn which is stopped by the bishop. **1. ♗f3 ♗h4 2. ♔e6 ♔d8 3. f6 ♗g5 4. f7 ♗h6 5. ♔f6 ♗f8 6. ♔g6 ♔e7 7. ♔h7! ♔d8** [7... ♔f7 8. c7+–] **8. ♔g8 ♔e7 9. c7**, and White wins.

158. Here the win is more difficult: **1. ♗f3!** Threatening 2. d6. **1... ♗d6 2. ♗e4 ♗g3 3. d6! ♔b8** Otherwise the a-pawn queens. **4. d7 ♗h4 5. ♔c6 ♔a7 6. ♗d3 ♗d8 7. ♔d6 ♔b8 8. ♔e6 ♗h4 9. ♔f7 ♔c7 10. ♔e8 ♗g5** Now White wins by transferring his bishop to c8. **11. ♗e4 ♔b6 12. ♗b7 ♔c7 13. ♗c8!**, and

Black is losing as there is no defense from **14. a7.**



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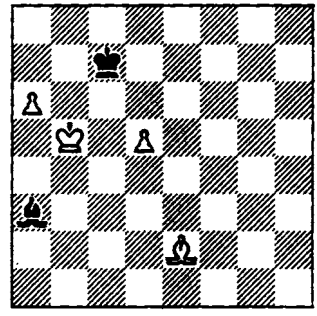
Averbakh
1979

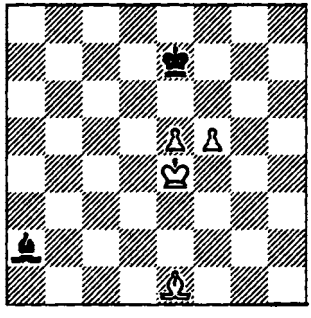


158 △ +–

The more widely the pawns are separated the easier the win is.

3.13 Connected pawns

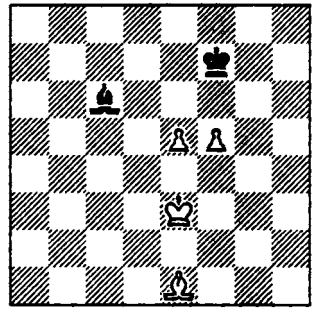
This kind of ending was studied by Siegbert Tarrasch.



159 △ +–

159. Theoretical position. **1. ♗h4!** It is important to deprive the black king of the f6-square. Only a draw results from 1. ♗b4 ♔f7 2. ♔d4 ♗b1!=. **1... ♔f7** [or 1... ♔d7 2. ♔f4 ♗f7 3. ♔g5 ♔e7 4. ♔h6 ♔f8 5. e6 ♗e8 6. f6 ♗a4 7. ♗f2+–] **2. ♔d4** The king goes to d6 to support the e-pawn. **2... ♔g7 3. e6** followed by **4. ♔e5**, and White wins.

Basic drawn position.



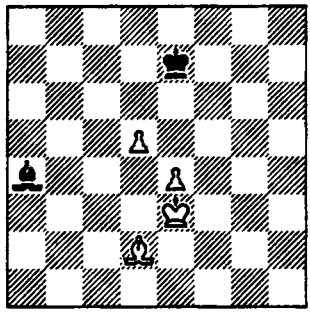
160 ▲ =

160. 1... ♗d7! The bishop must be placed in front of the pawns, attacking one of them. **2. ♔f4 ♗c8!**, with a draw.

It is highly important that the bishop has at least two squares for maneuvering (d7 and c8 in this example), otherwise Black ends up in zugzwang and loses.

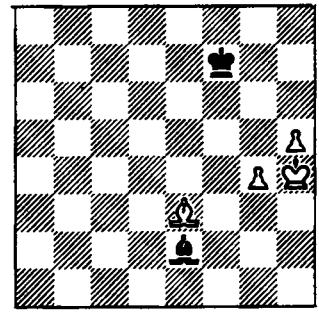
161. 1... ♗e8! The bishop is transferred to f7; after 1... ♗d7? 2. e5 ♗c8 3. ♗e1! White wins. **2. ♗b4 ♔d7 3. e5 ♗f7! 4. ♔d4 ♗g8** Draw.

Tarrasch
1921



161 ▲ =

162. This is another drawn position. **1. g5** There is no other way to improve White's position. **1... ♔e6! 2. g6 ♔f5! 3. g7 ♗c4 4. h6 ♔g6=**



162 △ =

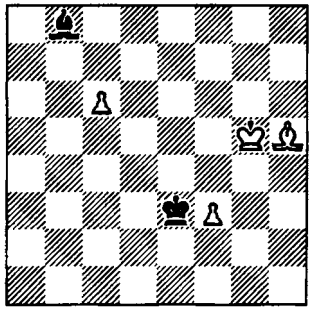
Draw, even with the addition of pawns on the Q-side, white at a5 and b4 and black at a6 and b7, which occurred in a game A.Panchenko - V.Peresypkin, Chelyabinsk 1975.

3.2 STRATEGIC IDEAS IN ENDINGS WITH BISHOPS OF OPPOSITE COLOR

3.21 Constructing "a fortress"

The construction of a "fortress" is the main device in endings with opposite colored bishops, which rather often occurs in practice. The stronger side has a hard job of breaking the opponent's defense, because the bishop is unable to take part in a siege of the "fortress" - it moves along the squares of opposite color.

Cheron
1957



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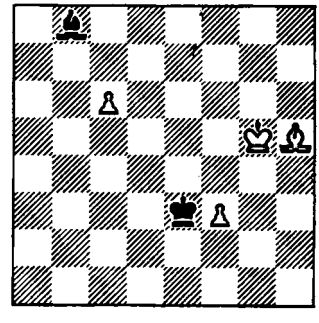
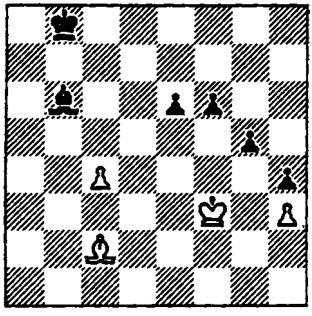


164 ▲ =

163. 1. ♔f5 ♔d4 2. ♔e6 But not 2. f4 ♔e3= **2... ♔c5 3. ♔d7 ♔b6 4. ♗e8 ♗c7! 5. ♔c8 ♗d6 6. ♔d7 ♗c7**, and so on.

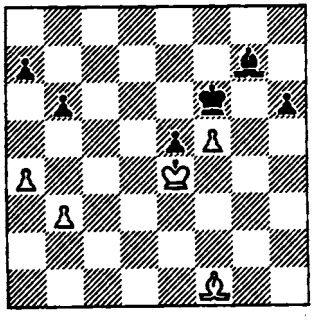
164. If it is Black to move, he also draws, but exact play is required: **1... ♗c7!** followed by **♗c7-b8=** Bad is 1... ♗h2? due to 2. ♔f5 ♔d4 3. f4+–.



165 △ =

165. Instructive example. Sacrificing the third pawn, White manages to construct an impregnable fortress. **1. c5! ♗c5 2. ♗b3 e5 3. ♗e6 ♔c7 4. ♔e4**, and the bishop moves along the h3-c8 diagonal. Draw.

Koenig - Landau
1939

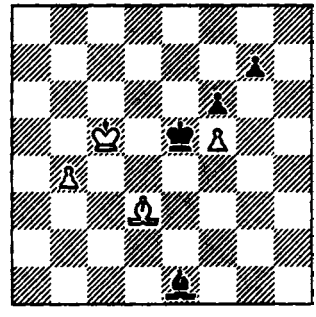


166 △ =

166. Here White manages to construct a fortress in a very interesting way: **1. ♗e2 ♔g5 2. ♗d3 h5** It seems that Black is winning. **3. ♗f1! h4** If 3... ♔h4 or 3... ♔g4, then 4. ♗e2 ♔g5 5. ♗f1!= **4. ♗h3** Draw.

An amazing example of the construction of a fortress is given in a book "The Art of Analysis" by Mark Dvorietzky.

Chiburdanidze - Alexandria
Borzhomi/Tbilisi, 1981



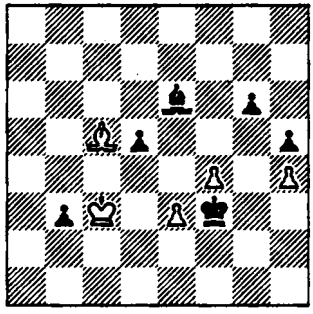
167 ▲ =

167. Variation from 9th game of the World championship match. **1... ♗f2 2. ♔c6 ♔d4!** After the raid in the enemy's rear the black king has reached the saving a7-square. **3. ♗b1 ♔c4 4. b5 ♔b4 5. b6 ♔a5 6. b7 ♗g3 7. ♗d3 ♗h2 8. ♔d7 ♔b6 9. ♔c8 ♔a7!** Just in time. Draw.

3.22 Creating two passed pawns

Creation of two passed pawns is a very important device in endings with bishops of opposite color. It is difficult for the weaker side's king and bishop to fight against two pawns at the same time. The more widely these pawns are separated, the more difficult this task is, with the construction of a fortress being almost impossible. Let us start from a classic example.

Kotov - Botvinnik
Moscow, 1955

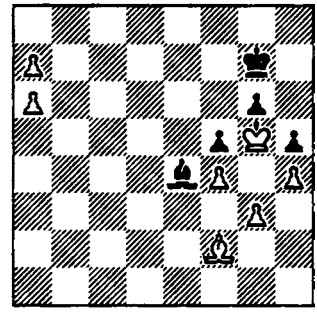


168 ▲ −+

168. It seems that White draws, but... **1... g5!** By sacrificing two pawns, Black manages to create two passed pawns on both flanks, which decides the game. **2. fg** No better is 2. hg h4 3. ♗d6 ♗f5 4. g6 ♗g6 5. f5 ♗f5 6. ♔b3 ♔g2−+. **2... d4! 3. ed ♔g3 4. ♗a3** [or 4. ♗e7 ♔h4 5. g6 ♔g4−+] **4... ♔h4 5. ♔d3 ♔g5 6. ♔e4 h4 7. ♔f3** [7. d5 ♗d5 8. ♔d5 h3−+] **7... ♗d5**, and in view of an inevitable raid of the black king to c2, White resigned.

169. Here too, White manages to create two passed pawns and win, with the doubled pawns on the a-file playing an important role. **1. g4! hg** If 1... fg, then 2. f5! gf 3. ♔h5 ♔f6 4. ♗g3 ♗f3 5. ♔h6 ♗e4 6. h5 ♗f3 7. ♗h4 ♔f7 (or 7... ♔e5 8. ♔g5 f4 9. h6) 8. ♔g5 ♗e4 9. ♗g3 ♔g7 10. ♗e5 ♔f7 11. h6, and

Averbakh
1951

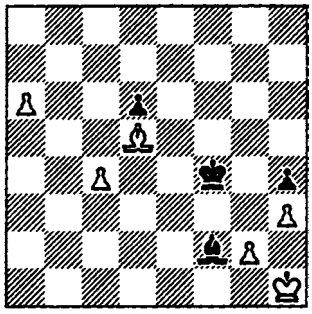


169 △ +−

White wins. **2. h5 gh 3. a8♕! ♗a8 4. ♔f5** White has created two passed pawns, but the win is not simple. **4... ♔f7 5. ♔g5 ♗f3** [5... ♔e7 6. f5 ♔d7 7. f6 ♗d5 8. a7+−] **6. a7 ♗a8 7. ♗h4 ♗f3 8. f5** But not 8. ♔h5? g3 9. ♔g5 g2, with a draw. **8... ♔g7 9. ♗g3 ♔f7 10. ♗e5 ♗e4** If 10... ♔f8, then 11. ♔f6 h4 12. ♗d6 ♔e8 (or 12... ♔g8 13. ♔e7) 13. ♔g7+− **11. ♔h5! g3 12. ♗g3 ♔f6 13. ♔g4 ♗f5 14. ♔f4!**, and the a-pawn queens. The ending resembles a study.

170. By subtle and precise play White converts his material advantage into a win. **1. g4! hg 2. ♔g2 ♗c5 3. ♗f3 ♗b6 4. h4 ♗f2 5. ♗d1** [5. ♗h5] **5... ♔e5** [or 5... ♔f5 6. ♗e2 ♔f4 7. ♗h5! ♔f5 8. ♔f3 ♔e5 9. ♗g4+−] **6. ♗g4! ♔f4** [6... d5 7. cd ♔d5 8. h5 ♔e5 9. h6 ♔f6 10.

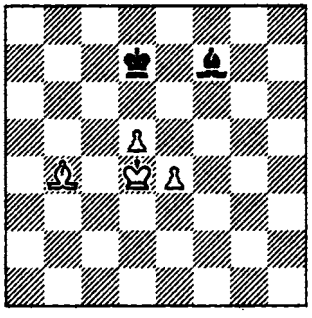
Polovodin - Psakhis
URS, 1980



170 △ +–

♗h5!+–] **7. ♗d7! ♔e5** After 7... ♔e4 8. h5 ♔e5 9. h6 ♔f6 10. ♗e8! Black ends up in zugzwang **8. ♔f3 ♔f6** [8... d5 does not work due to 9. cd ♔d5 10. h5 ♔e5 11. h6 ♔f6 12. ♗e8+–] **9. ♗c6 ♔g6** [9... ♔f5 10. ♗e4 ♔f6 (or 10... ♔e5 11. h5 ♔f6 12. h6+–) 11. ♔g4+–] **10. ♔g4 ♔h6 11. ♗e4 ♔g7 12. ♔f5 ♔h6 13. ♗f3 ♗c5 14. ♔f4!** Only a draw results from 14. ♔f6 ♔h7 15. ♔e6? ♔g6 16. ♔d7 ♔f5 17. ♔c6 ♔f4 18. ♗g2 ♔g4 19. ♔b7 ♔h4=. **14... ♗f2 15. ♔e4**, and Black resigned in view of 15... ♔g6 16. ♔d5 ♗c5 17. ♔c6 ♔f5 18. ♔b7 ♔f4 19. ♗g2 ♔g4 20. a7 ♗a7 21. ♔a7 ♔h4 22. ♔b6 ♔g4 23. ♔c6 ♔f4 24. ♔d6+–.

3.23 "Tying" (attacking the opponent's pawns with the bishop)

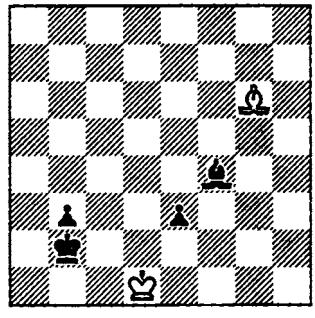


171 ▲ =

171. By playing **1... ♗g6!**, Black ties the opponent's pieces to the defense of the e4-pawn. **2. ♔e5 ♗h7!** (keep on "tying"!) **3. ♔f4 ♗g6 4. e5 ♗f7! 5. ♔e4 ♗g8** Draw.

172. Black threatens to win by 1... ♔a1, therefore: **1. ♗f7!** The king is tied to the b3-pawn. **1... ♔a2 2. ♗e6 ♔a3 3. ♗f5** Otherwise 3... b2 would follow. **3... b2 4. ♗b1!** Fortress. Draw.

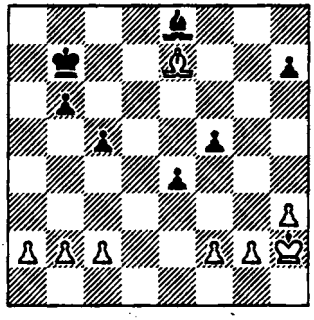
Berger - Kotlerman
Arkhangelsk, 1948



172 △ =

173. It is necessary to tie the white king to the defense of the g2-pawn: **1... ♗b5!** In the game Black played 1... c4?, and lost. **2. ♔g3** Or 2. g4 fg 3. hg ♗e2 4. ♔g3 ♗f3= **2... ♗f1!**, and the bishop attacks the g2-pawn. If White plays f2-f3 and, in response to e4xf3, recaptures with the g2-pawn, then Black draws by attacking the f3- and h3-pawns.

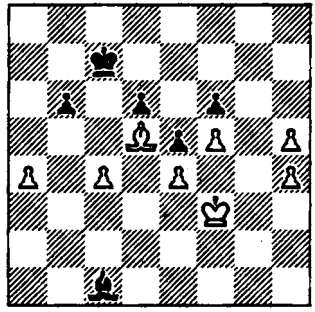
Nimzowitsch - Tarrasch
Kissingen, 1928



173 ▲ =

174. 1. h6! The only chance, otherwise Black draws by 1... ♗h6= **1... ♗h6 2. ♔g4 ♗d2! 3. ♔h5 ♗e1=**

Dolmatov - Panchenko
1977



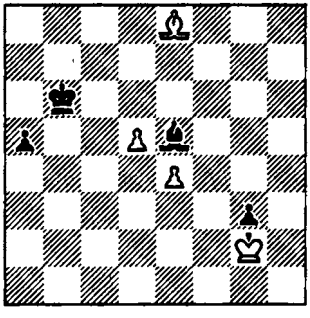
174 △ =

The white king cannot come off the h4-pawn.

3.24 Double role of a bishop

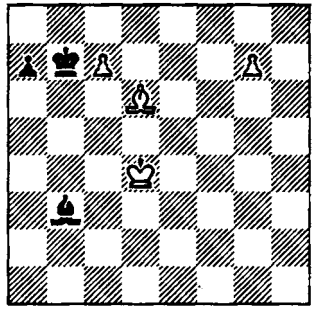
One should place his bishop so that it defends its own pawn(s) and blockades the opponent's pawn(s) along one diagonal, but not along two.

Norlin



175 △ or ▲ −+

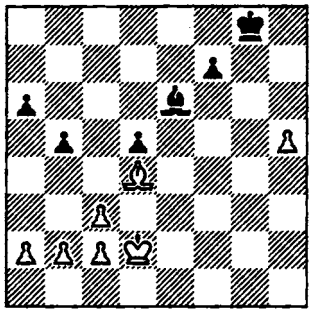
175. The black bishop is perfectly placed: it protects the g3-pawn and blockades the white pawns along the same diagonal. If the d5-pawn were at f5, it would have been a draw.



176 △ +−

176. In order to win, White must transfer his bishop to a5, where it will defend the c7-pawn and blockade the black a-pawn. By subtle maneuvering White achieves his aim. **1. ♔c3 ♗f7 2. ♔b4 ♗e6 3. ♗e5 ♔c8** Or 3... ♗a2 4. ♔c5 ♔c8 5. ♔c6! with the idea of ♗c3-a5. **4. ♔b5!** Threatening 5. ♔a6. **4... ♔b7 5. ♔c5 ♗b3 6. ♔d6 ♔c8 7. ♗c3** followed by 8. ♗a6, and White wins.

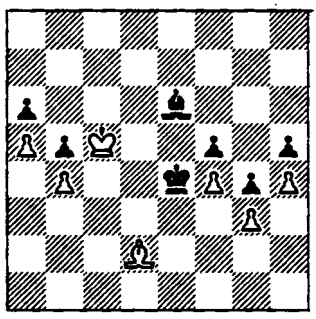
Keres - Westerinen
Tallinn, 1971



177 △ +−

177. White has the following winning plan: to move his pawn to h6 and bishop to the c1-h6 diagonal. But first he is fixing the weakness on a6 by **1. b4!**, and White went on to win, transferring his king to the a6-pawn.

3.25 Fixing and exploiting weaknesses in the opponent's camp

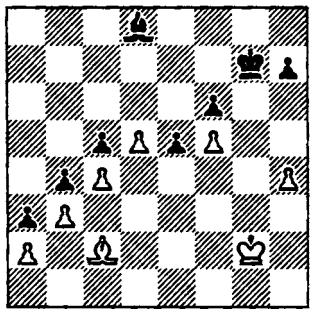


178 △

178. In this example both opponents have weak pawns, White at g3 and Black at a6. They are weak because their bishops are unable to defend them.

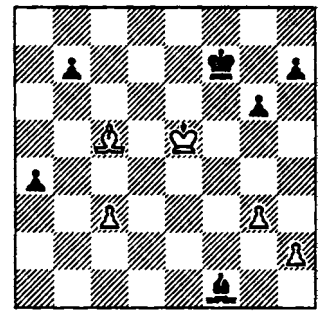
179. The c5- and f6-pawns are weak, because the bishop is hardly able to defend them. White's task is to attack these pawns. **1. d6! ♔f7** [1... ♔h6 2. ♗d1] **2. ♗e4 ♗b6 3. ♔f3 ♗a7 4. ♗c6 ♗b8 5. d7 ♔e7 6. ♔e4 ♗a7 7. ♔d5 ♗b6 8. d8♕! ♔d8 9. ♔e6 ♔c7 10. ♗e4 ♗a5 11. ♔f6 ♔d6 12. ♔g7**, and White wins.

Krenos - Verosh
Budapest, 1952



179 △ +−

Vidmar - Spielmann
Petersburg, 1909



180 ▲ −+

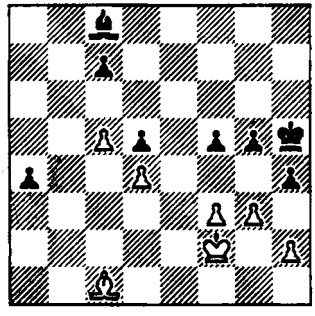
180. White intends to play h4 with an easy draw, hence Black's only opportunity to play for a win is to fix the h2- pawn. The game continued: **1... ♗h3! 2. ♗a3** Stronger is 2. ♔d4. **2... g5 3. ♗b4 ♔g6 4. c4** Better is 4.♗a3 ♔h5 5. ♔e4 ♔g4 6. ♔e3, and it is unlikely that Black can win. **4... ♔h5 5. ♔f6 ♔g4 6. ♗a3 ♗g2 7. ♗d6 ♗f1! 8. ♔g7 ♔f5 9. c5** [9. ♔h7 loses due to 9...♗c4 10. h4 gh 11. gh ♗e2 12. ♔h6 b5 13. h5 ♔e6 14. ♗f8 ♔d5 15. ♔g5 ♗h5, and the rest is clear.] **9... a3 10. c6 a2 11. g4 ♔e4 12. ♗e5 bc 13. ♗a1 c5 14. ♔h7 c4 15. ♔g6 ♔d3 16. ♔g5 c3** White resigned.

It was many years after this game before the draw was found - over the board this task is not easy.

3.26 The stronger side's king breaks to support a passed pawn

Usually, the stronger side prepares such a breakthrough by exchanging pawns, which clears a way for the king.

Kurajica - Karpov
Skople, 1976

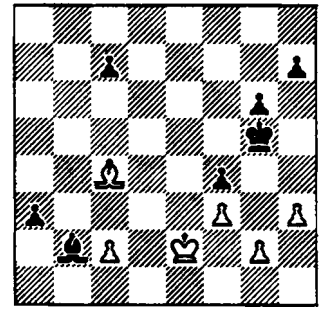


181 ▲ −+

181. Black's task is to break to the a4-pawn; first he clears a way for his king. **1... f4! 2. gf g4 3. ♔g2 ♗f5 4. ♔f2 gf 5. ♔f3 ♗e4 6. ♔f2 ♔g4** Now the way is open, Black must penetrate with his king to the Q-side; the opponent's king is tied to the defense of the h2-pawn, and White ends up in zuzwang. **7. ♗b2 ♔f4 8. ♗c1 ♔g4 9. ♗b2 c6 10. ♗c1 ♔h3 11. ♔g1 ♗g6 12. ♔h1 ♗h5 13. ♔g1 ♗d1!** White resigned. 14. ♔h1 ♔g4 −+.

Sometimes, by coordinating the

Solomenko - Bessmertny
Sverdlovsk, 1952



182 ▲ −+

actions of the king and bishop, the stronger side manages to cut off the opponent's king from its passed pawn.

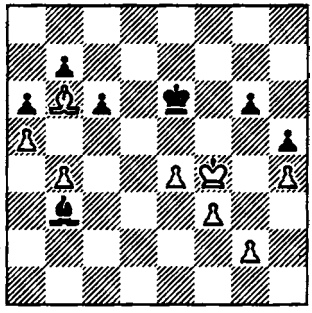
182. First Black clears a way; then he takes his king over to the a3-pawn. **1... ♔h4! 2. ♔f2 ♗d4 3. ♔f1 ♔g3 4. ♗g8 h5 5. ♗f7 g5 6. ♗e6 c6 7. ♗c4 g4** There is also another way to a win: 7... h4 followed by g4. **8. hg hg 9. fg ♔g4 10. ♗e6 ♔g3 11. ♗c4 ♗f2!** A typical device - the white king is cut off from the Q-side. **12. ♗e6 f3! 13. gf ♔f3 14. ♗g8**

♔e3 followed 15... ♗h4; the black king goes to the Q-side to support the passed a-pawn, and Black wins.

3.27 Connected passed pawns

Connected passed pawns secure a serious advantage in endings with bishops of opposite colors because the weaker side is powerless to construct a fortress.

Smyslov - Stein
Moscow, 1969

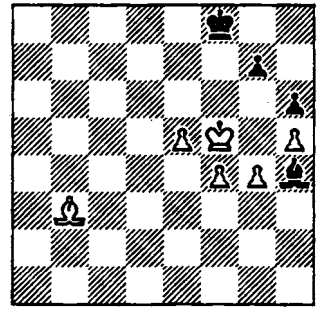


183 △ +–

183.1. g4 hg 2. ♔g4! This is the point: White intends to create connected passed pawns on the e- and f-files. After 2. fg ♗d1 3. ♔g5 ♔f7 4. h5 gh 5. gh ♗c2 6. e5 ♗d3 Black retains drawing chances. **2... ♗d1 3. ♔f4 ♔f7 4. ♗d4 ♔f8 5. ♔e3 ♔f7 6. ♗e5 ♔e6 7. ♗g3 ♔f6** No better is 7... ♔d7 8. h5 gh 9. f4 c5 10. bc ♔c6 11. ♔d4 b5 12. f5, and so on. **8. ♗f4 ♔e6 9. h5 gh 10. ♗g3** Black resigned.

184. In this position two factors favor Black: all pawns are on one wing, and the corner h8-square is the wrong color. Therefore, in order to utilize his advantage, White must play precisely. **1. g5! hg 2. ♔g4!** Of course, not 2. fg? ♗e1 3. h6 gh 4. gh ♗d2 5. ♔g6 ♗f4=. **2... ♗e1**

Ribli - Espig
Budapest, 1975

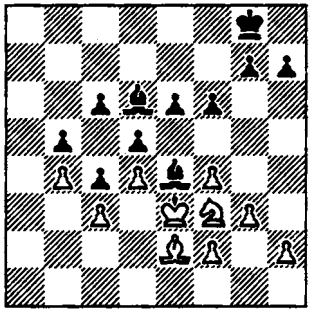


184 △ +–

[2... ♔e7 loses due to 3. f5 ♔f8 4.f6 gf 5. ef ♗e1 6. h6+–] **3. ♔g5 ♗d2 4. ♔f5 ♗c1 5. ♗c4 ♗d2 6. ♔e4 ♗c1 7. h6 gh** [or 7... g6 8. ♔f3 ♗b2 9. ♔g4 ♗c1 10. ♔g5 ♗d2 11. ♗d3+–] **8. f5 h5** [8... ♔g7 9. ♗e2 ♗g5 10. ♔d5 ♔f7 11. ♔d6! ♗h4 12. ♗h5 ♔f8 13. ♔e6 ♗g5 14. f6 ♗c1 15. ♔f5+–] **9. f6 h4 10. e6 ♗a3 11. ♔f3!**, and Black resigned in view of 11... ♔e8 12. ♔g4 ♗b4 13. ♔h4 ♗a3 14. ♔g5 ♗b4 15. ♗b5! ♔f8 (15... ♔d8 16. ♔g6+–) 16. ♔f5 followed by ♔e4-d5-c6+–.

In the following example Black transposed into an ending with opposite-colored bishops because this was the easiest way to realize his advantage.

Kovacevic - Ribli
Bugojno, 1984



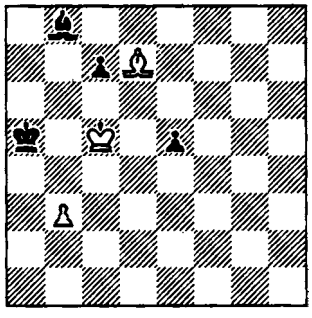
185 ▲ −+

185. 1... ♗f3! The simplest. **2. ♗f3 ♔f7 3. ♗g4 ♔e7 4. h4 h6 5. h5 e5! 6. fe fe 7. f4 ed 8. ♔d4 ♔d8 9. ♗e6 ♔c7 10. ♗f7 ♗e7 11. ♗e8 ♔b6!** Black resigned. If 12. ♔e3, then 12... ♗f6 13. ♔d2 c5 14. bc ♔c5 followed by b4 or d4.

3.28 "Bad" bishop

If the weaker side's bishop is severely restricted by its own and opponent's pawns, then, as a rule, the weaker side ends up in zugzwang and loses.

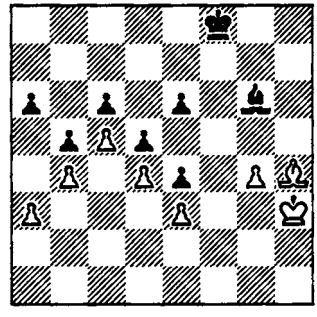
Gorgiev
1935



186 △ +−

186. In spite of his extra pawn, Black is losing due to the awkward position of the b8-bishop. **1. b4 ♔a6 2. ♔c6 e4** [2... ♗a7 3. ♗c8 mate; 2... ♔a7 3. ♗f5] **3. ♗e6 e3 4. ♗c4 ♔a7 5. b5 ♔a8 6. ♗d5 ♔a7** [6... e2 7. b6+−] **7. ♗f3 ♔a8 8. b6 cb 9. ♔b6** mate.

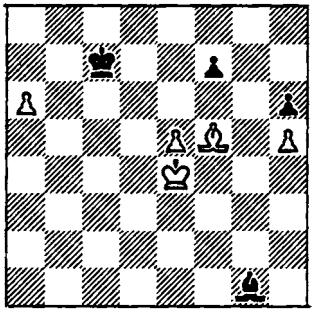
Rabinovich I. - Romanovsky
Leningrad, 1934



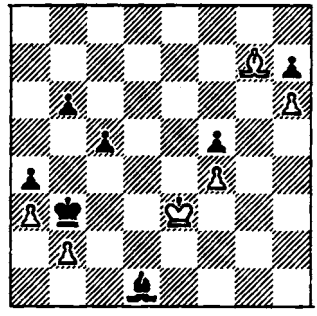
187 △ +−

187. The black bishop is "bad", and White wins easily. **1. ♗g3** (1... e5 was threatened) **1... e5 2. ♗e5 ♔f7 3. ♔h4 ♔e6 4. ♔g5 ♗e8 5. ♔h6 ♗f7 6. ♔g7 ♗e8 7. g5 ♔f5** Or 7... ♗h5 8. g6 ♔f5 9. ♔f7 ♗g6 10. ♔e7, and the king goes to the weak a6- and c6-pawns. **8. ♔f8** Black resigned.

3. Positions to solve.



1 △ +–



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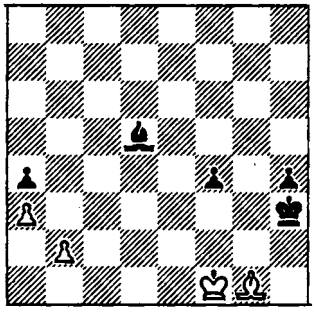

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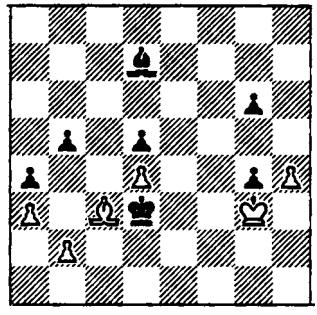

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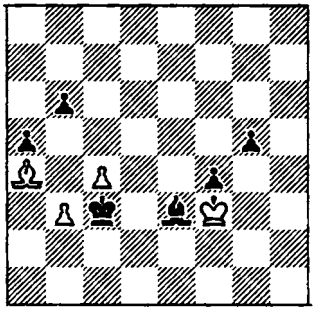

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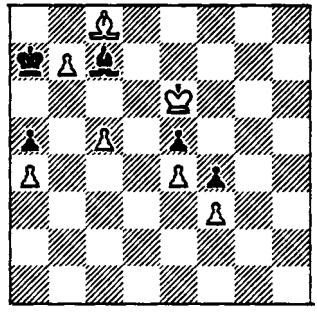

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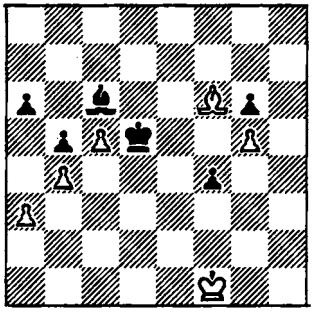

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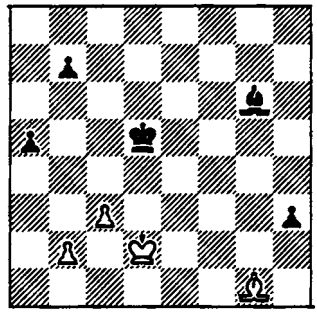

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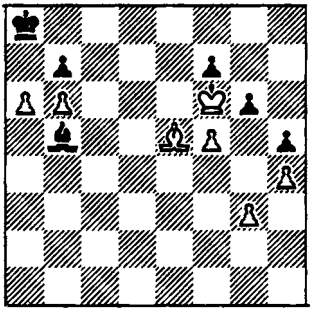

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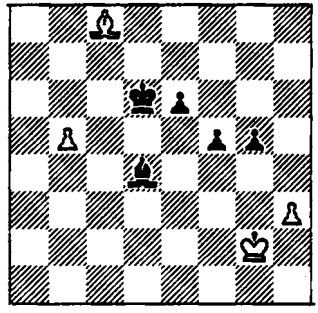

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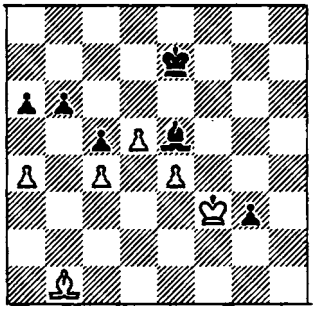

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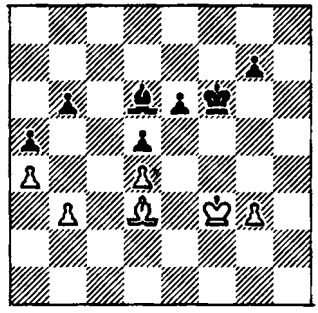

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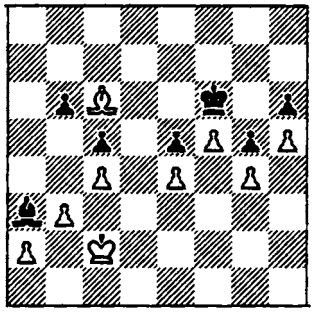

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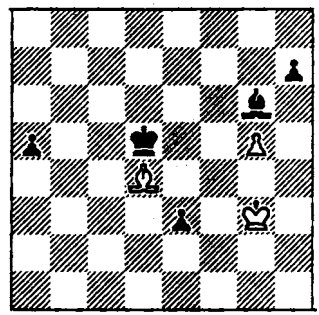

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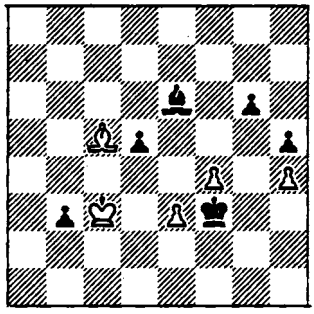

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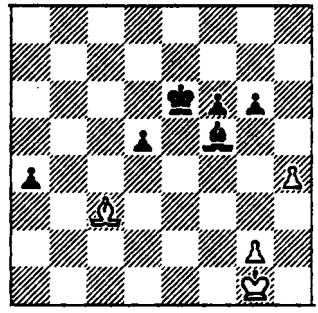

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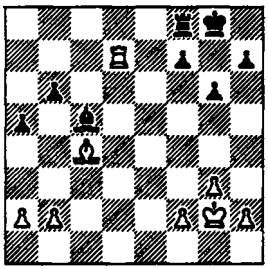
4. OPPOSITE COLORED BISHOPS WITH ROOKS OR QUEENS ON THE BOARD

4.1 OPPOSITE COLORED BISHOPS WITH ROOKS

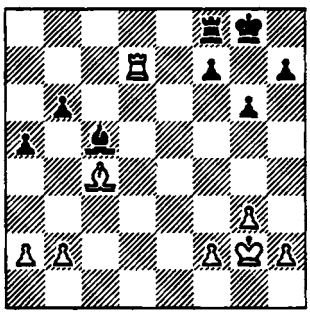


In endings with opposite colored bishops and rooks, which often occur in practice, the stronger side has many more chances to utilize his material or positional advantage than in endings with opposite colored bishops without rooks. By the coordinated actions of rook and bishop, supported by king and pawns, one can destroy a fortress that may seem impregnable or organize an attack on the enemy king, with the weaker side's bishop being powerless to take part in defense.

In some cases, the weaker side converts his advantage into a win by sacrificing an exchange or a piece. All these factors prove that, provided that rooks are on the board, the stronger side does not have to fear the endings with opposite colored bishops. The following examples will convince you of the truth of this statement.

Let us start with some classic endings.

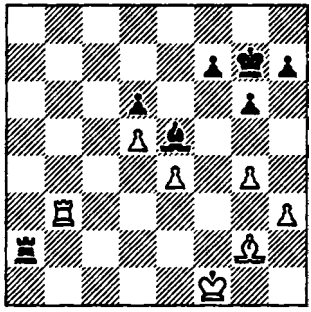
Keres - Pirc
Munich, 1936



188 △ ±

188. Despite material equality, Black is hopeless - the weakness of the f7-pawn is decisive, with the c5-bishop being powerless to help in its defense. White's plan involves a pawn advance on the K-side, which clears a way for the king. **1. g4! h6 2. h4 g5 3. hg hg 4. ♔g3 ♔g7 5. f4! ♗e3 6. fg ♗g5 7. ♔f3!** The king is transferred to f5 in order to support the g4-g5-g6 advance. **7... ♗d8 8. ♔f4 ♔g6** [8... ♔f6 9. a4] **9. ♗d3 ♔g7** [9... ♔h6 10. ♔f5 f6 11. ♔f4 f5 (11... ♖h8 12. a4 Zugzwang) 12. gf] **10. ♔f5 ♔h6** [10... ♖e8 11. g5 ♗e7 12. ♗c4 followed by ♖b7] **11. ♗c4 ♔g7 12. g5 ♔g8 13. g6** Black resigned. The following ending is another illustration of utilizing an "extra" bishop.

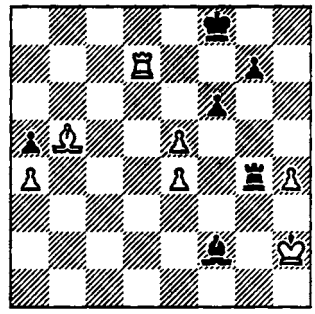
Tal - Jussupow
1986



189 ▲ −+

189. In comparison with the e5-bishop, the g2-bishop looks like a "pawn". The black king comes to help its rook and bishop, after which White is defenseless. **1... ♗d4 2. ♗f3** Passive defense by 2. ♖f3 could hardly have saved White; after 2... f6 3. h4 Black would break with his king on the Q-side. **2... ♔f6 3. ♗e2 ♔g5! 4. ♖b7 f6!** A pawn is of no importance. **5. ♖h7 ♖a1!** (the simplest) **6. ♔g2 ♔f4 7. ♖b7** Or 7. ♖c7 ♖g1 8. ♔h2 ♖e1 9. ♖c2 ♔e3 10. ♗b5 ♔f3 with the idea ♗e5. **7... ♖g1 8. ♔h2 ♖e1** White resigned.

Bogoljubow - Alekhin
1929



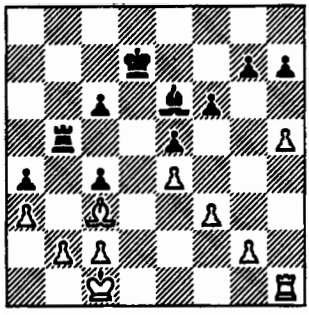
190 △ +−

190. Variation from the game. It looks as if a draw agreement will follow soon, but instewad the coordinated actions of white's pieces decide the game. **1. e6 ♖e4 2. ♖f7 ♔g8 3. ♖c7!** Threatening 4. e7+− **3... ♔f8 4. ♗c4!** Threatening 5. ♖f7 ♔g8 6. e7; 5... ♔e8 6. ♗b5 ♔d8 7. ♖d7 ♔c8 8. ♗a6 followed by 9. e7+− **4... ♔e8!** [4... ♗h4 5. ♖f7+−] **5. h5!** The pawn joins the attack. **5... ♗h4** [5... ♗b6 6. ♗b5 ♔f8 7. ♖f7 ♔g8 8. ♖b7 ♗c5 9. ♖b8 ♗f8 10. ♗c4+−; 5... ♗d4 6. ♔g2] **6. ♗b5 ♔f8 7. e7 ♖e7 8. ♖c8 ♔f7 9. ♗c4+−**

The stronger side often manages to use his better pawn structure in spite of the presence of opposite colored bishops.

191. White is unable to attack the opponent's weak pawns on the Q-side immediately; first he should open up the K-side. **1. ♔d2 ♔e7 2. ♔e3 h6** Better is 2... ♖b7. **3. g3 ♗f7 4. ♗b4 ♔e8 5. g4!** With the idea ♖d1-d6. **5... c5** Bad is 5... ♖b7 6. ♖d1 ♖d7 7. ♖d7 ♔d7 due to 8. ♗f8+− **6. ♗c3 ♗e6 7. f4! ef** Stronger is 7... ♗g4 8. fe fe! 9. ♗e5 ♖b7. **8. ♔f4 ♖b7 9. ♖g1!** Threatening 10. e5 fxe5 11. ♔xe5. **9... ♖d7 10. e5 fe** No better is 10... ♔f7 11. ef gf 12. ♖f1 ♔g7 13. ♔g3 ♖f7 14. ♖f2!, and Black is in trouble. **11. ♔e5 ♔e7 12. ♔f4 ♔f7** [12... ♔f8 13. ♖e1 with the idea ♖e5] **13. g5! ♖d5** [13... ♔f8 14. gh gh 15. ♖g6] **14. ♗e5 ♔f8 15. gh gh 16. ♖g6 ♗f7 17. ♖h6 ♖d2 18. ♖h8 ♗g8?** [18... ♔e7 could have prolonged Black's resistance.] **19. h6 ♖h2 20. ♗d6 ♔f7 21. ♗c5** Black resigned.

Panchenko - Lutikov
Smolensk, 1986

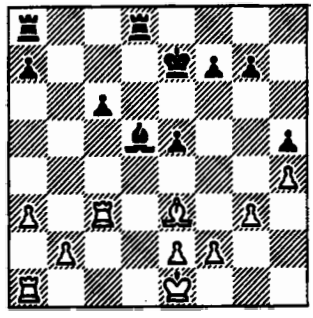


191 △

The following ending was won by White by skilful, subtle play.

192. 1. b4! ♖db8 The black pawns should be fixed; impossible is 1... a5 because of 2. ba ♖a5 3. ♗b6+– **2. ♗d2 ♔e6 3. ♖c5 ♖b5 4. ♖cc1!** It is better to keep the rook from being exchanged. **4... f6 5. a4 ♖b7 6. ♖c5** White's plan involves the following steps: 1) to deprive Black of any counterplay on the K-side by "closing" it; 2) to transfer the king to a3 in order to protect the b4-pawn; 3) to attack the a7-pawn by ♖a5 and ♖a6 followed by ♗d4 or ♗e3. **6... ♖g8**

Andersson - Steen
Sao Paolo, 1979



192 △

7. f3! With the idea 7. e4. **7... f5 8. ♔f2 ♖d8 9. ♗c3** With the idea 9. e4. **9... e4 10. ♖d1 ♖dd7 11. ♔e3 g6 12. f4!?** Also good is 12. ♔f4 **12... ♖d6 13. ♖b1 ♖dd7 14. ♗d4 ♔f7 15. ♖b2 ♔e6 16. ♔d2 ♔f7 17. ♔c3 ♔e6 18. ♖a5 ♔f7 19. ♖a6 ♖e7 20. ♗c5 ♖ed7 21. ♖d2 ♖bc7** Black is helpless. **22. ♗e3 ♖b7 23. ♗c5 ♖bc7 24. ♖c2 ♖b7 25. ♔b2 ♖dc7** More stubborn would have been 25... e3! **26. ♔a3 ♖d7 27. e3 ♖bc7 28. ♗d4 ♖b7 29. ♖c5 ♖bc7 30. ♔b2 ♖b7 31. ♔c3 ♖b6 32. ♖ca5 ♖a6 33. ♖a6 ♗a2 34. ♖c6** Black resigned.

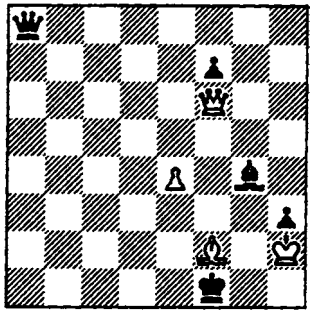
4.2 OPPOSITE COLORED BISHOPS WITH QUEENS

With queens on the board, the stronger side more often manages to organize an attack on the opponent's king, and his own king's position is of great importance here.

The following study is a good illustration of queen's and bishop's perfect co-ordination.

193. 1. ♗a7! Cutting of the black queen, White secures the a-file for his own queen. **1... ♔e1** [1... ♔e2 2. ♕a6] **2. ♕a1 ♔e2 3. ♕a6 ♔d1 4. ♕a4 ♔e2** The king cannot move to the dark squares due to a loss of

Zhoitsa
1985



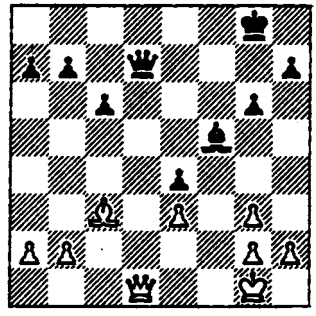
193 △ +–

the queen. **5. ♕c2 ♔f3** [5... ♔e1 6.♗f2 ♔f1 7. ♗g3 ♕a7 8. ♕d3 ♗e2 9. ♕b1+–] **6. ♕d3 ♔f4 7. ♗b8! ♔g5** [7... ♕b8 8. ♕g3+–] **8. ♕d8 ♔h5 9. ♕h8 ♔g6 10. ♕g8 ♔h5 11. ♕f7**, mating.

The black bishop played the role of a passive spectator and could not defend its king.

194. The black king is weak, and White quickly obtains a decisive advantage. **1. ♕e1! ♗e6 2. b3 c5**

Seirawan - Tal
Montpellier, 1985

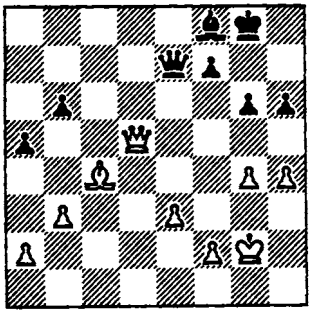


194 △

3. h3! First White improves his own king's position - on h2 it will be in safety. **3... b5 4. ♕f1! b4 5. ♗e5 ♕d8** Black must not let the white queen to f6. **6. ♕b5** Penetrating from the other side. **6... ♕c8 7. ♔h2 ♗d5 8. ♗d6 a6 9. ♕a5!** Of course, not 9. ♕c5? ♕c5 10. ♗c5 a5 11. ♗b6 a4, with a draw. **9... ♔f7 10. ♗c5 ♕c6 11. ♕b4 ♗e6 12. ♗d4 h5 13. ♕b8 ♔e7 14. ♕e5 ♕d5 15. ♕f6** Black resigned.

Queen and bishop, as well as rook and bishop, can tightly tie the opponent's pieces to the defense of some weak point.

Hort - Uhannesen
1970

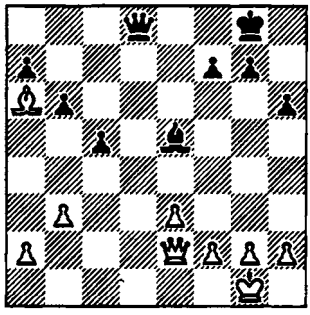


195 △ +–

195. White's position is nearly won. After the correct **1. g5!** followed by an advance of the e- and f-pawns Black would be helpless; he would be unable to create any counterplay being tied to the defense of the f7-pawn. In the game, after the premature 1. f4? b5! White failed to win.

196. One can hardly believe that White can win here, but it is not easy to play this position with Black. A few inaccuracies have led him to a quick defeat. **1. ♕h5 ♗f6?** Necessary was 1... ♕g5!, and if 2. ♕f3 (2. ♕h3 is met by 2... ♕d8!), then 2... ♕e7, intending to regroup by g7-g6 and ♔g7. **2. g3 ♕d7 3. h4**

Andersson - Ioseliani
Rio de Janeiro, 1985

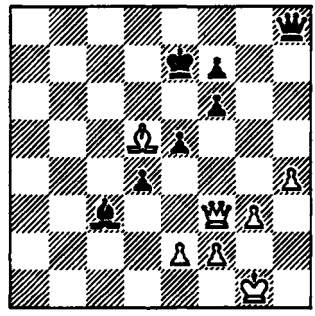


196 △

♔h7 Better is 3... ♔f8. **4. ♕f3 ♗c3?** After this mistake Black's defense is extremely difficult; he must have played 4... ♗b2 or 4... ♗a1. **5. ♗c4 ♔g8 6. ♕a8 ♔h7 7. h5! ♕f5 8. ♕d8! ♗f6 9. ♕e8!** White's three last moves have decided the game. **9... ♕h5 10. ♗f7 ♕d1 11. ♔g2 h5 12. ♕g8 ♔h6 13. ♕h8** Black resigned.

197. Despite equal number of pawns, Black's position is almost hopeless - so great is the difference in pieces' activity. **1. ♗c4 ♕c8 2. ♕d5 ♕e6 3. ♕b5 ♕d7 4. ♕c5** Surely, not 4. ♕d7?, with a draw. White primary task is to attack the f7-pawn. **4... ♕d6 5. ♕a7 ♕d7**

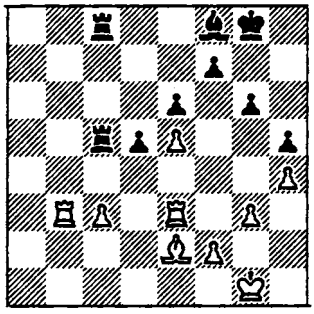
Kasparov - Computer "Deep Blue"
Philadelphia, 1996



197 △

6. ♕a8! ♕c7 7. ♕a3 White does not let the black king to escape to g7. **7... ♕d6 8. ♕a2 f5 9. ♗f7** The black king is insecure. **9... e4 10. ♗h5 ♕f6 11. ♕a3! ♔d7 12. ♕a7 ♔d8 13. ♕b8 ♔d7 14. ♗e8** The bishop is transferred to a more active position. **14... ♔e7 15. ♗b5 ♗d2 16. ♕c7 ♔f8 17. ♗c4 ♗c3 18. ♔g2 ♗e1** Black has to passively wait. **19. ♔f1 ♗c3 20. f4!** The f5-pawn is doomed. **20... ef 21. ef ♗d2 22. f4! ♔e8 23. ♕c8 ♔e7 24. ♕c5 ♔d8 25. ♗d3** It's all over now. **25... ♗e3 26. ♕f5 ♕c6 27. ♕f8 ♔c7 28. ♕e7 ♔c8 29. ♗f5 ♔b8 30. ♕d8 ♔b7 31. ♕d7 ♕d7 32. ♗d7 ♔c7 33. ♗b5** Black resigned.

4. Positions to solve.



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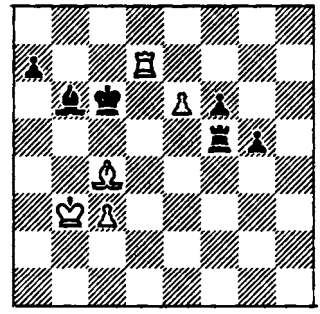

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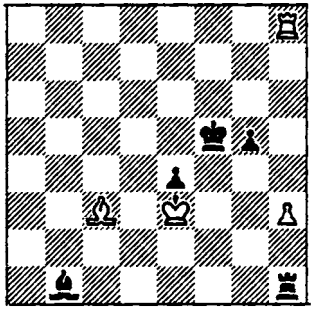

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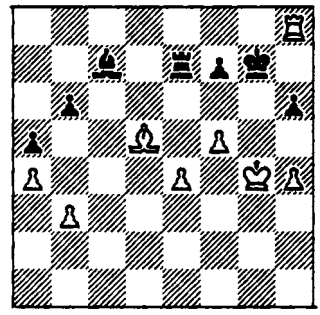

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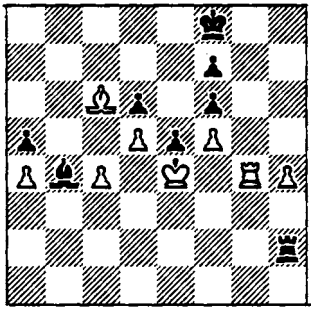

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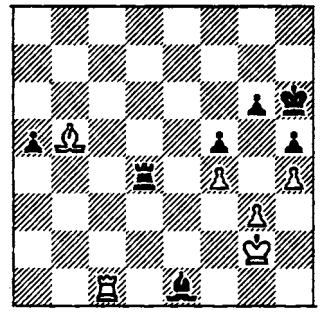

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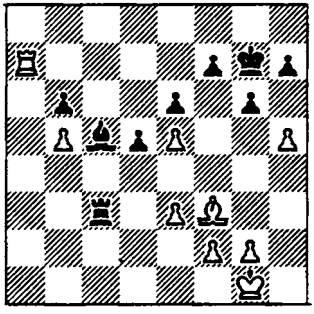

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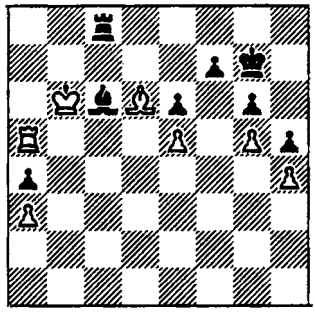

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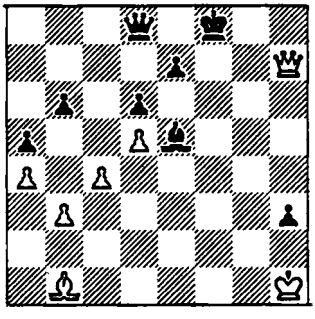

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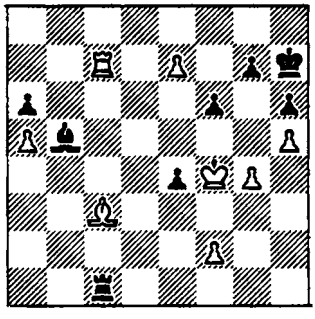

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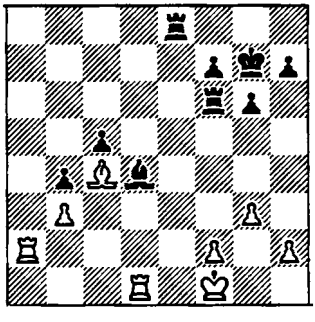

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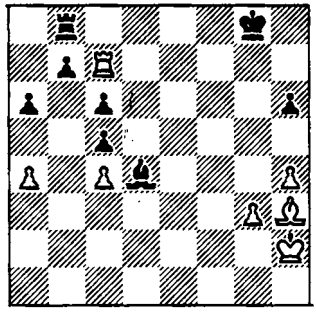
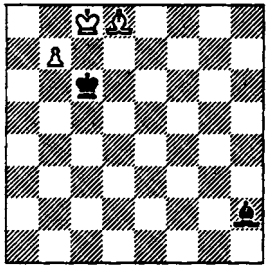


12 ▲ −+

5. BISHOPS OF THE SAME COLOR



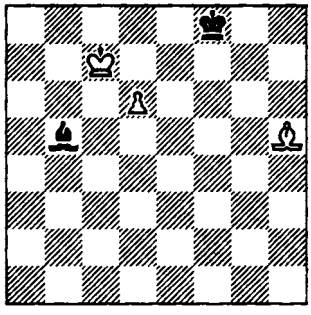
5.1 SEVERAL THEORETICAL POSITIONS

Every chessplayer must know the following typical positions.

5.11 Bishop and pawn against bishop

If the weaker side's king occupies a square in front of the pawn and is invulnerable to the enemy bishop, a draw is apparent. If the defending king is a long way from the pawn, there are very few chances to escape. The closer is the pawn to a queening square, the less are these chances. A winning plan is typical: the stronger side's bishop drives away its counterpart from the diagonal on which it blockades the pawn, then the pawn advances and queens.

Averbakh



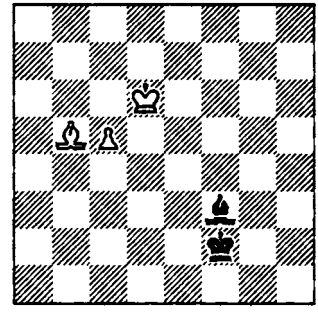
198 △ or ▲ +–

198. White transfers his bishop to c6 and queens his d-pawn.

199. The black king is far away from the c-pawn, and so White wins easily. **1. ♗c6 ♗e2 2. ♗d5 ♗b5 3. ♗e6 ♔e3 4. ♗d7 ♗a6 5. c6 ♔d4 6. c7 ♔c4 7. ♗h3 ♔b4** Or 7...♗b7 8. ♗g2 ♗c8 9. ♔c6 ♔b4 10. ♔b6 ♔c4 11. ♔a7 ♔c5 12. ♔b8 ♗e6 13. ♗b7 ♔b6 14. ♗c8 ♗c4 15. ♗h3 ♗a6 16. ♗f1 ♗b7 17. ♗b5!, winning. **8. ♔c6 ♔a5 9. ♗g4 ♔b4 10. ♔b6**, and White wins.

Centurini

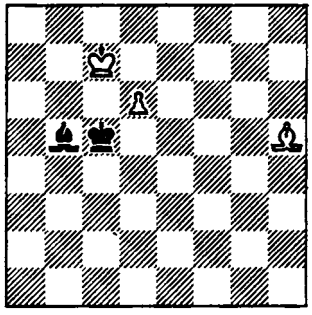
1856



199 △ +–

The weaker side draws only if both his pieces control a crucial square on which the opponent can block the bishop's diagonal.

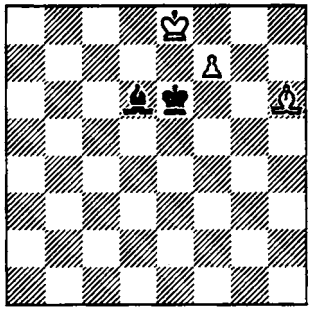
Averbakh



200 △ or ▲ =

200. White is unable to block the black bishop's diagonal on the crucial c6-square. There is no way to win, for example: **1. ♗g4 ♗a4 2. ♗d7 ♗d1 3. ♗c6 ♗g4**, with a draw.

This method sometimes works even with a pawn on the 7th rank.



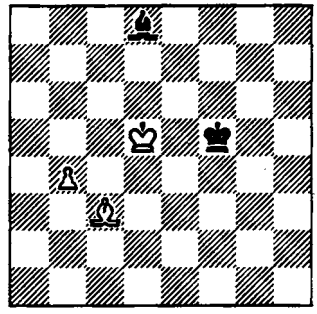
201 △ or ▲ =

201. 1. ♗f8 White is unable to block the black bishop's diagonal on the crucial e7-square. **1... ♗e5 2. ♗c5 ♗g7 3. ♗e3** It seems that Black is losing, but... **3... ♔d6! 4. ♗d4 ♗h6** Draw.

202. In this position Janowski resigned, but if he had been familiar with the defensive method examined in the previous examples, he would have been able to draw. He should take his king round to the rear: **1... ♔f4! 2. ♗d4 ♔f3! 3. b5** Or 3. ♗c5 ♔e2! 4. ♔c6 ♔d3! 5. ♔d7 ♗g5 6. b5 ♔c4 7. ♔c6 ♗d8!= **3... ♔e2 4. ♔c6 ♔d3 5. ♗b6 ♗g5 6. ♔b7!** The best chance. Nothing is achieved by 6. ♗c7 ♗e3 7. ♗d6 (a tricky attempt 7. ♔d5!? is parried by 7... ♗d2!, and 8. b6 fails due to (if 8. ♗d8, then 8... ♗e3 9. ♗e7 ♗b6 10. ♔c6 ♗a5=) 8... ♗a5) 7... ♔c4, and Black controls the c5-square with both of his pieces. **6... ♔c4 7. ♔a6 ♔b3!** In order to cover the a5-square. **8. ♗f2 ♗d8 9. ♗e1 ♔a4!** The black king has arrived in time. Draw (analysis by Yury Averbakh).

Capablanca - Janowski

New York, 1916

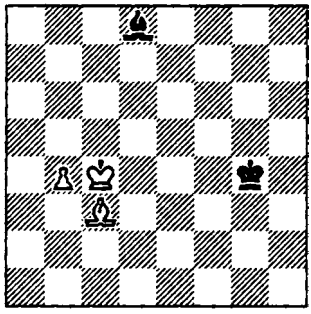


202 ▲ =

It is interesting to note that almost half a century later the eleventh world champion (at that time a 17-year-old talent) managed to draw in a similar position.

203. 1... ♔f4 2. b5 ♔e4 3. ♗d4 ♗c7 4. ♔c5 ♔d3! (by-pass) **5. ♔c6 ♔c4!** (a saving tempo) **6. ♗b6**

Taimanov - Fischer
Buenos Aires, 1960

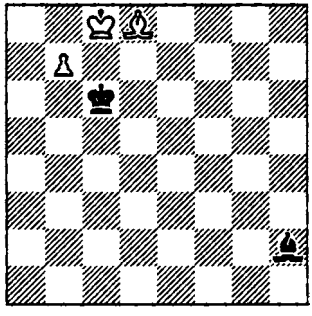


203 ▲ =

♗g3 7. ♗a7 ♗c7! Draw.

It should be noted that the method examined does not always allow a draw. Here are two most illustrative examples.

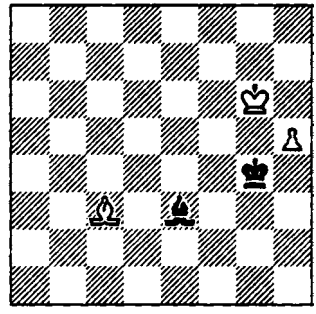
Centurini
1874



204 △ or ▲ +–

204. Black controls the c7-square with both pieces, but the a7-b8 diagonal is too short (only two squares), and this destroys all of Black's chances to survive. **1. ♗h4 ♔b5!** Otherwise ♗f2-a7-b8 would follow **2. ♗f2 ♔a6 3. ♗c5!** The only winning move. If, for example 3. ♗e3, then 3... ♗d6 4. ♗g5 ♔b5 5. ♗d8 ♔c6 6. ♗e7 ♗h2!, and White has gained nothing. **3... ♗f4 4. ♗e7** Threatening 4. ♗d8 followed by 5. ♗c7. **4... ♔b5 5. ♗d8 ♔c6 6. ♗g5!** Winning a decisive tempo for the bishop's transfer to a7. **6... ♗h2 7. ♗e3**, and White wins.

Centurini



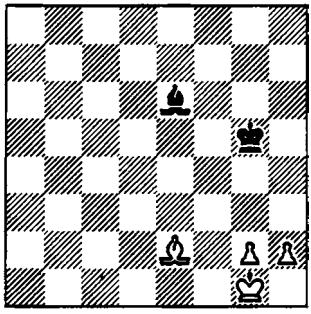
205 △ or ▲ +–

205. In this position too, White manages to succeed because the black bishop has only one long diagonal from which it can be easily driven away. **1. ♗g7 ♗d2 2. ♗h6 ♗b4** The pawn ending is lost. **3. ♗e3 ♗f8** Or 3... ♗c3 4. h6 ♗a1 5. h7 ♗b2 6. ♗h6 ♗c3 7. ♗g7+– **4. ♗d4 ♔h4 5. ♗e5! ♔g4 6. ♗f6!** (zugzwang) **6... ♔f4 7. ♗g7 ♗a3 8. h6**, and the pawn is queening.

5.12 Bishop and two pawns against bishop

Two extra pawns win easily only when they are connected or if they are isolated, when they are not lateral, being separated by at least two or three files. In all other cases utilizing the advantage is very difficult, if possible at all.

Fine
1941



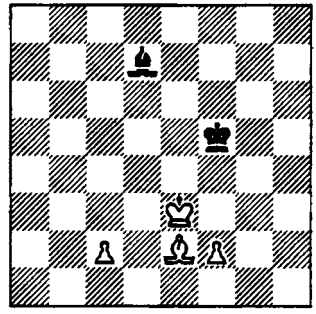
206 ▲ +–

206. These are the most "unfortunate" connected pawns, as the corner h8-square is the wrong color. If Black were able to give up his bishop for the g-pawn, this would be an elementary draw. Nevertheless, White wins easily. **1... ♗h3 2. g3 ♔h6 3. ♗f1 ♗g4 4. h4** White is gradually moving ahead. **4... ♗f5 5. ♔f2 ♗g4 6. ♔e3 ♗e6 7. ♔f4 ♗d7 8. ♗d3 ♗h3 9. ♗f5 ♗f1 10. g4 ♗e2 11. g5 ♔h5** [or 11... ♔g7 12. ♗g4 ♗d3 13. h5+–] **12. ♔g3** But not 12. g6? due to 12... ♔h6 13. ♔e5 ♗h5, with a draw. **12... ♗d1 13. ♗e4 ♗b3 14. ♗f3 ♔g6 15. ♔f4 ♗f7 16. h5 ♔g7 17. ♔e5 ♗b3** If 17... ♗e8, then 18. h6 ♔g6 19. ♗h5! **18. ♗e4 ♗f7 19. h6 ♔h8 20. ♔f6 ♗h5 21. ♗d5 ♔h7 22. ♗f7**, and White wins.

207. 1. f4 ♗c6 2. ♗d3 ♔f6 3. ♔d4, and White wins easily by transferring his king to b6 and advancing the c-pawn.

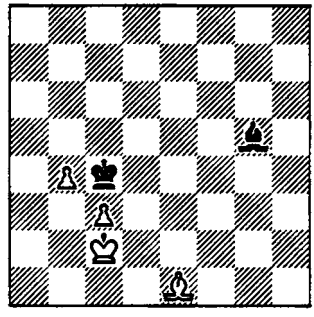
Now let us deal with several positions in which two extra pawns are unable to win.

208. Black draws by blockading the white pawns, for example:



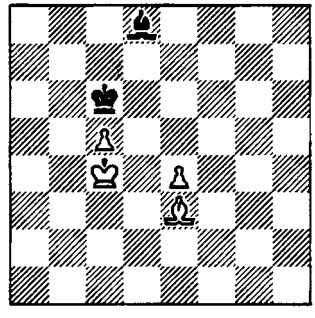
207 △ +–

Fine
1941



208 △ or ▲ =

1. ♔d1 [or 1. ♔b2 ♗f4 2. ♔a3 ♗g5 3. ♔a4 ♗d8! 4. b5 ♗b6=] **1... ♔d3 2. b5 ♗d8 3. ♗d2 ♔c4=**



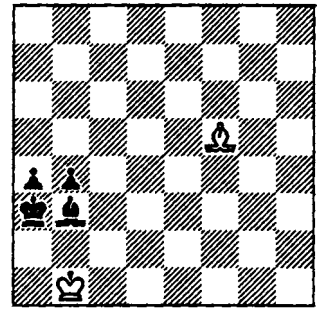
209 ▲ =

209. After **1... ♗e7!** White is unable to reinforce his position, for

example: **2. e5 ♗f8 3. e6 ♗e7**, with a draw.

210. White saves himself thanks to stalemate - his bishop becomes a "desperado". **1. ♔a1! ♗a2** [1... ♗c4 would be met by 2. ♗d3!, and the black bishop cannot escape from the perpetual attack of his "furious" white counterpart; 1... ♗d1 2. ♗c2=] **2. ♗c2 b3 3. ♗b3!=** Draw.

Moravec
1927



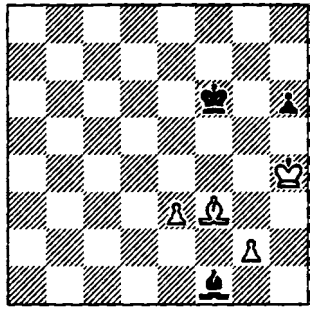
210 △ =

5.2 MOST IMPORTANT FEATURES OF ENDINGS WITH BISHOPS OF THE SAME COLOR

5.21 Utilizing a material advantage

As we have already seen, realization of a material advantage in endings with bishops of the same color is rather difficult and requires a sophisticated technique especially when the material on the board is limited. If one of the stronger side's pawns is a rook's pawn, and its queening square is of the opposite color to that of the bishop, sometimes the defender manages to save himself by sacrificing his bishop and transferring his king to the corner inaccessible for the enemy bishop, reaching a theoretically drawn position.

Euwe - Alekhin
Netherlands, 1937

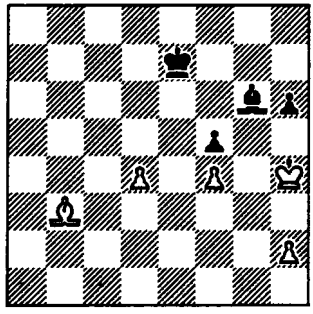


211 △ =

211. All White's attempts lead to nowhere - there is too little material on the board. **1. ♔h5 ♔g7 2. e4 ♗d3 3. e5 ♗g6 4. ♔g4 ♔f7 5. ♗d5 ♔e7 6. ♔f4 ♗h7 7. g3 ♔f8** [or 7... ♔d7 8. ♗e4 ♗g8 9. ♗f5 ♔e7 10. ♗c8 ♗h7=] **8. ♗e4 ♗g8 9. ♗f3 ♔e7 10. ♔g4 ♔e6 11. ♔f4 ♔e7 12. ♗g4 ♗b3 13. ♗c8 ♔f7** Draw.

212. White is unable to drive off the black king from e7, while the g6-bishop prevents the white king's breakthrough to the h6-pawn. Black has good drawing

Keres - Lilienthal
Tallinn, 1945

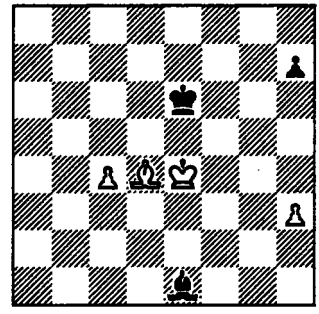


212 ▲

chances, but he must play precisely. **1... ♔d6! 2. ♗d1!** The only chance. **2... ♔e7!** [2... ♔d5? loses after 3. ♗h5 ♗h7 4. ♗f7 ♔d4 5. ♔h5 ♔e4 6. ♔h6 ♔f4 7. h4! ♔g4 8. h5 f4 9. ♔h7 f3 10. h6 f2 11. ♗c4+–] **3. ♗h5 ♗h7 4. d5** There is no other way, because 4. ♗e8!? ♔e8 5. ♔h5 leads to a draw in view of 5... ♔f7 6. ♔h6 ♗g8 7. ♔g5 ♔e6 8. h4 ♗f7 9. h5 ♗g8! 10. h6 ♗h7 11. d5 ♔d5 12. ♔f6 ♔d6 13. ♔g7 ♔e7 14. ♔h7 ♔f7= **4... ♔d6!** The only move. The game went 4... ♗g8?, and after 5. ♗g6 ♗d5 6. ♔h5 ♔f6 7. ♔h6 ♗e6 8. ♔h7! White won: 8... ♗d5 9. h4 ♗c4 10. h5 ♗d5 11. ♗e8! (11. h6? ♗f7=) 11... ♗e6 12. h6 ♗f7 13. ♗d7 ♗c4 14. ♗f5! ♔f7 15. ♗d7 ♗d3 16. f5 ♔f8 17. ♗e6!+–, etc. But not 17. ♔g6 ♗f5! 18. ♗f5 ♔g8= **5. ♗e8** [or 5. ♗f7 ♔e7 6. ♔h5 (6. ♗e6 ♗g6 7. ♔g3 ♔d6 8. ♔f2 ♗h5!=) 6... ♔f7 7. ♔h6 ♗g8 8. d6 ♔f6!!=] **5... ♔e7 6. ♔h5 ♔e8 7. ♔h6 ♗g8 8. d6 ♔d7 9. h4 ♗f7!**, with a draw (analysis by Yury Averbakh).

Sometimes a win is possible even despite very limited material.

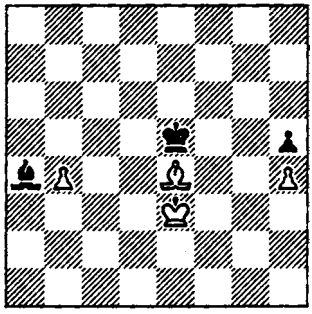
Erneste - Eruslanova
Tbilisi, 1982



213 △ +–

213. 1. ♔f4! The first step of the winning plan is to advance the pawn to h5. **1... ♗a5** [1... ♗d2 2. ♔g4 followed by h4-h5] **2. h4 ♗d8 3. h5 ♗e7 4. ♔e4 ♗d8 5. c5 ♗e7 6. c6 ♗d6** [6... ♔d6 7. ♗c5+–] **7. ♗e3 ♗c7 8. ♗f4 ♗a5** The pawn ending is hopeless: 8... ♗f4 9. ♔f4 ♔d6 10. ♔g5 ♔c6 11. ♔h6 ♔d6 12. ♔h7 ♔e6 13. ♔g7+– **9. ♔d4!** [9. c7 ♔d7 10. ♔f5 ♗c7 11. ♗c7 ♔c7=] **9... ♔f5 10. ♗d2! ♗c7 11. ♔d5 ♔g4** [or 11... ♗b6 12. ♔d6+–] **12. ♔e6 ♗b6** [12... ♔h5 loses after 13. ♔d7 ♗b6, and White transfers his bishop to d8: 14. ♗b4! ♔g6 15. ♗e7 h5 16. ♗d8 ♗d8 17. ♔d8 h4 18. c7 h3 19. c8♕+–] **13. ♔d7 ♔f5 14. ♗c3 ♔e4 15. ♗f6 ♔d5!** Without the pawns on the h-file the position would be a theoretical draw. **16. ♗e7 ♗a5 17. ♗d6!** Black resigned.

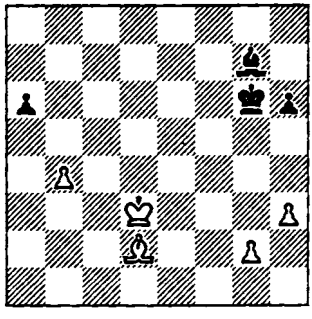
Averbakh - Veresov
Moscow, 1947



214 △ +–

214. The weakness of the h5-pawn kills Black. **1. ♗g6 ♗d1 2. b5 ♔d6** Otherwise White plays 3. b6 followed by 4. ♗e4. **3. ♔f4 ♔c5 4. ♔g5 ♗e2!** The best chance. Worse is 4... ♔b5 5. ♗h5 ♗c2 in view of 6. ♗e8 ♔c5 7. h5 ♔d6 8. ♔f6!+– **5. ♗e8!** The immediate 5. ♗h5 leads only to a draw after 5... ♗b5 6. ♗g4 ♗e8 7. ♗f5 ♔d6 8. ♗g6 ♔e7!= . By playing 5. ♗e8!, White gains a decisive tempo. **5... ♔b6 6. ♗h5 ♗b5 7. ♗g4 ♗e8 8. ♗f5 ♔c7 9. ♗g6 ♔d8 10. ♔f6!** Black resigned.

Smirin - Alterman
Israel, 1994

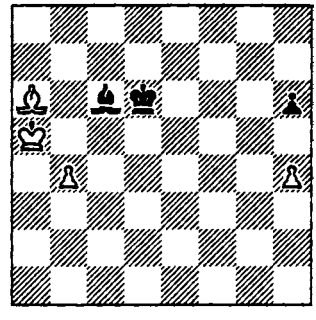


215 △ +–

215. In this position White's win is rather difficult due to the weak pawn on b4. **1. ♔e4!** [1. g4 leads to an immediate draw after 1... ♗f6! threatening 2... h5] **1... h5 2. ♗e3** [2. ♔d5 ♔f5] **2... ♗c3 3. ♗c5 ♗e1** [3... a5 4. b5+–] **4. ♗d6!** White improves his position to maximum extent. **4... h4 5. ♔d5 ♔f5 6. ♔c6 ♔e4 7. ♔b6 ♔e3 8. ♔a6 ♗b4** All the previous moves were forced. If 8... ♔e2, then 9. b5 ♗f2 10. b6, winning easily **9. ♗b4 ♔f2 10. g4!** This move should have been foreseen long before. **10... hg 11. h4 ♔e3!** [11... g2 12. ♗c5 ♔g3 13. h5+–] **12. h5 ♔d4! 13. ♗d6!** Black resigned. Running after two hares, White manages to catch both. Erroneous is 13. h6, because after 13... g2 14. ♔b5 ♔e5 15. ♗c5 ♔f6!= the black king steps into the square of the h-pawn and catches it. **13... g2 14. ♗h2+–.**

The following ending is very interesting, though not free from mistakes.

Eliskases - Capablanca
Semmering, 1937



216 △

216. White's win is rather complicated: in order to draw, Black has just to sacrifice his bishop for the b-pawn and to bring his king to h8.

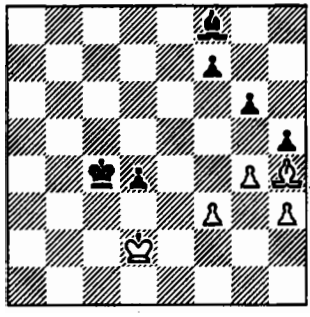
Unlike the Averbakh - Veresov game examined above, where the black pawn was placed on h5, here it is on h6, which is much better for Black. **1. ♗b5** First of all White should advance his pawn to b6. **1... ♗f3 2. ♗d3 ♗c6 3. ♗c2 ♔c7** Or 3... h5 4. ♗g6 ♗f3 5. b5 followed by 6. b6+– **4. ♗a4 ♗f3** The pawn ending after 4... ♗a4 5. ♔a4 ♔b6 (5... h5 6. ♔a5!+–) is lost, because White secures necessary space by 6. h5! **5. b5 ♔b7 6. b6** White has achieved his first aim. Now, if he were able to seize c5 with the king, he would win. **6... ♗e2 7. ♗c2 ♗f3 8. ♗d3 ♗g2 9. ♗a6 ♔c6?** This loses. The draw could have been obtained by 9... ♔b8! 10. ♔b4 ♗b7! for example: 11. ♗b7 (or 11. ♗e2 ♗g2 12. ♔c5 ♔b7, and White is unable to improve his position) 11... ♔b7 12. ♔c5 h5! **10. ♗c8! ♗f1** (11. ♔a6 was threatened) **11. ♗g4 ♗d3 12. ♗f3 ♔d6 13. ♗b7! ♗e2** [13... ♔c5 does not save either due to 14. ♗a6 ♗e4 15. ♗c8! threatening 16. ♔a6] **14. ♗a6 ♗f3 15. ♗f1** Again, 16. ♔a6 is threatened. **15... ♗b7 16. ♗h3** Also possible is 16. ♔b5. **16... ♔e7** After 16... ♔c5 17. ♗g4 too, Black ends up in zugzwang. **17. ♔b5 ♔d6 18. ♗g4 ♔e7 19. ♔c5 ♗g2 20. ♗c8 ♔d8 21. ♗a6 ♗f3** [or 21... ♔e7 22. ♗c4+–] **22. ♔d6** It's all over now. **22... ♗g2 23. ♗c4 ♔c8 24. ♗d5 ♗f1** Also losing is 24... ♗d5 25. ♔d5 ♔b7 26. ♔e6! (but not 26. ♔c5? h5!, with a draw) **25. ♔e6 ♗e2 26. ♔f6 ♔d7 27. ♔g6 h5 28. ♔g5 ♔d6 29. ♗f7 ♔c6 30. ♗h5** Black resigned.

Donner - Smyslov

An instructive ending!

Quite often in order to win, the stronger side gives back his extra pawn, breaking through to the opponent's pawns with his king.

Havana, 1964

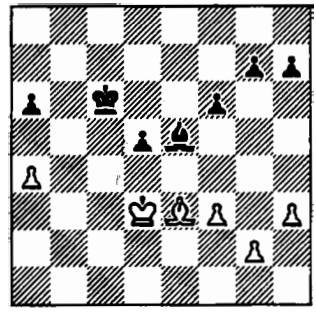


217 ▲

217. 1... ♗h6 2. ♔c2 d3 3. ♔d1 ♔d4 4. ♗f2 ♔c3 So far, it all has been forced. **5. ♗b6 d2** Otherwise Black cannot win. **6. ♗f2 ♔d3**

Botvinnik - Bondarevsky

Leningrad, 1941



218 ▲

7. ♗b6 ♗f4 8. ♗f2 ♗e5 9. ♗g1 h4! Preparing for the coming pawn ending. **10. ♗f2 ♗c3 11. ♗g1 ♗d4! 12. ♗d4** [12. ♗h2 does not

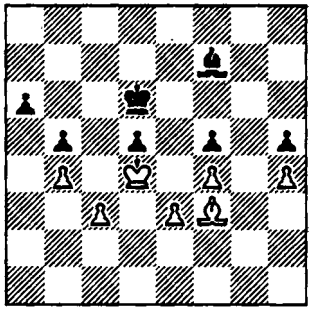
save either: 12... ♔e3 13. ♗g1 ♔f3! 14. ♗d4 ♔g2 15. ♔d2 ♔h3 16. g5 ♔g2 17. ♔e3 h3–+] **12... ♔d4 13. ♔d2 ♔e5 14. ♔e3 g5** White resigned.

218. As Botvinnik pointed out, Black could have won with **1... ♗d6** In the game Bondarevsky played 1... f5, and in the end White managed to hold his ground. **2. ♗f2 ♗c5 3. ♗e1 ♔b6 4. ♗d2 ♗d6 5. ♔d4 ♔c6! 6. ♗e1 ♗e5 7. ♔d3 ♔c5 8. ♗d2** White's moves are forced. **8... ♗a1! 9. ♗e1 d4 10. ♗d2 ♗c3!** Transposing into a won pawn ending. **11. ♗c3 dc 12. ♔c3 a5**, and Black wins easily.

5.22 Opponent's pawns are placed on squares of the color of his bishop

This kind of positional advantage is, perhaps, the most significant in endings with bishops of the same color. The stronger side's bishop can attack the weak pawns; at the same time, the opponent's bishop's mobility is restricted. Rather often, sooner or later, the defending side ends up in zugzwang and either has to allow an enemy king invasion, or suffers decisive material losses.

Averbakh
1954

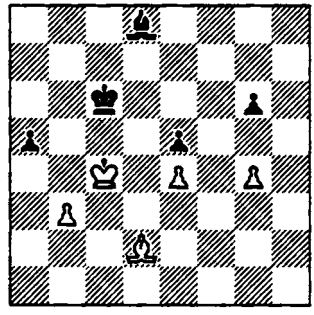


219 △ +–

219. In order to win, White should give Black the move. **1. ♗e2 ♗e8!** The best defense. After 1... ♗g6 White puts his opponent in zugzwang by 2. ♗d3 ♗h7 3. ♗f1!, and Black loses, for example 3... ♗g6 (on 3... ♗g8 there follows 4. ♗e2 ♗f7 5. ♗f3) 4. ♗g2 ♗f7 5. ♗f3. **2. ♗d3 ♗g6** [or 2... ♗d7 3. ♗c2 ♗e6 4. ♗d1 ♗f7 5. ♗f3+–] **3. ♗c2 ♗h7 4. ♗b3! ♗g8 5. ♗d1 ♗f7 6. ♗f3**, and White wins.

A similar, though more complicated way led White to a win in the next example.

Shabalov - Varavin
Moscow, 1986

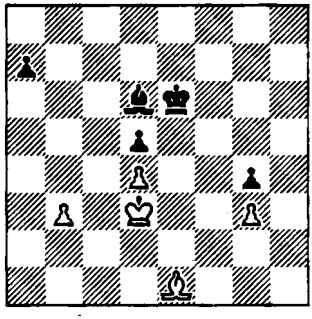


220 △

220. 1. ♗e1 ♗b6 The only way. If 1... ♗c7, then 2. ♗c3! zugzwang **2. ♗h4 ♗e3** in response to 2... ♗c7, 3. ♗g3! decides the game: 3... ♗b8 4. ♗e1 ♗c7 5. ♗c3+–; and if 2... ♗d4, then 3. ♗d8. **3. ♗g3 ♗d4 4. ♗h2! ♗b2** No better is 4... ♗a1 due to 5. ♗g1 ♗b2 6. ♗f2 fol-

lowed by 7. ♗e1. **5. ♗g1 ♗a3 6. ♗f2 ♗e7** [6... ♗d6 7. ♗e1 ♗c7 8. ♗c3+–] **7. ♗g3! ♗f6 8. ♗h2! ♗g7 9. g5! ♗f8** After 9... ♗h8 10. ♗g3 ♗g7 11. ♗e1 the a5-pawn is lost. **10. ♗e5** After White has won the pawn, the win is simple. **10... ♗e7 11. ♗f6 ♗b4 12. ♗c3** Also possible is 12. e5 with the idea of e6-e7. **12... ♗e7 13. ♗a5 ♗g5 14. b4 ♗f4 15. b5 ♔d6 16. ♗c3!** The simplest. **16... g5 17. e5 ♔c7** If 17... ♗e5 18. ♗e5 ♔e5, then 19. b6! ♔d6 20. ♔b5+– **18. ♗a5 ♔c8 19. ♔d5 g4 20. e6 g3 21. ♔c6! ♗g5** [21... g2 22. e7+–] **22. b6.** Black resigned.

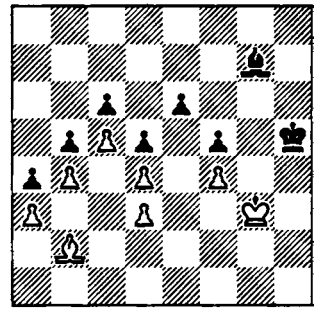
Van Wely - Kramnik
Anhen, 1990



221 ▲

221. In this position Black wins in a very instructive way, exploiting the weakness of the white pawns on d4 and g3. **1... ♔d7!** The king goes to the Q-side, intending to penetrate into the opponent's camp with the help of zugzwang. **2. ♔e2** White can only wait to see what Black will do. **2... ♔c6 3. ♔d3 ♔b5 4. ♔c2 a5 5. ♔d3 a4 6. ba** If 6. ♔c2, then 6... ♗b4! 7. ♗b4 (or 7. ♗f2 a3! 8. ♗e3 ♔c6 followed by the king's transfer to e4) 7... ♔b4 8. ba ♔a4 9. ♔d3 ♔b3–+ **6... ♔a4 7. ♗f2** [7. ♔c2 does not help either in view of 7... ♔a3! (zugzwang) 8. ♗f2 ♔b4 9. ♔d3 ♔b3–+] **7... ♔b3 8. ♗e1 ♔b2 9. ♗f2 ♔c1** Heading for the g3-pawn. **10. ♗e3** [or 10. ♔e2 ♔c2 11. ♗e1 ♗c7 12. ♗f2 ♗a5! 13. ♗e3 ♗c3 14. ♗f2 ♗d2 15. ♗g1 ♔c3] **10... ♔d1 11. ♗f2** [11. ♗f4 would be met 11... ♗b4 12. ♗d2! ♗e7 13. ♗f4 ♔e1 14. ♔e3 ♗b4! 15. ♗e5 ♗d2 16. ♔d3 ♗g5, winning.] **11... ♗a3! 12. ♔e3 ♗c1 13. ♔d3 ♗d2! 14. ♗e3 ♗e1 15. ♗f4 ♗f2! 16. ♗e5 ♔e1 17. ♔c3 ♔e2 18. ♔b4 ♔f3 19. ♔c5 ♔e4!** Zugzwang. White resigned. 19... ♗g3? 20. ♔d5.

Feldi - Lukacs
Hungary, 1975



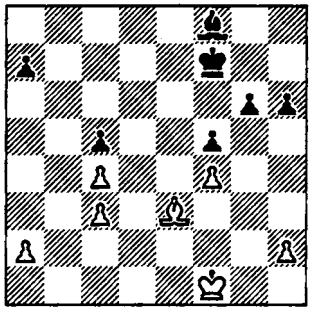
222 ▲

222. Here too, Black manages to breakthrough to the white camp. **1... ♗f8 2. ♗c1** More stubborn is 2. ♗c3 **2... ♗e7 3. ♗d2 ♗h4 4. ♔f3** If 4. ♔h3, then 4... ♗f2 5. ♗c3 ♗e3 6. ♔g3 ♗c1–+ **4... ♗f6 5. ♗e3 ♔h4 6. ♗f2 ♔h3 7. ♗e3 ♗h4! 8. ♗d2 ♔h2 9. ♗c3 ♔g1** Now the outcome of the game is clear. **10. ♗d2 ♗f2 11. ♗c1** [11. ♗c3 does not save White: 11... ♔f1 12. ♗b2 ♗h4 13. ♗c3

♗e1–+] **11... ♔f1! 12. ♗b2 ♗e1** Also possible is 12... ♗h4 13. ♗c3 ♗e1–+ **13. ♗a1** [13. ♔e3 ♔g2–+] **13... ♗d2 14. ♔g3 ♔e2 15. ♔h4 ♗f4 16. ♔h5 ♗d2 17. ♔g6 f4.** White resigned.

The following ending proves that there is no rule without exceptions.

Ivanka-Budinsky - Ioseliani
Tbilisi, 1984



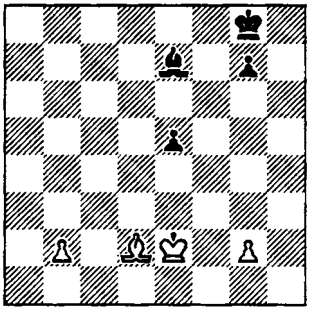
223 △
224. 1. ♗c3 ♗d6 2. ♔e3 ♔f7 3. ♔e4 ♔e6 4. b4 ♗c7 5. b5 ♔f6 6. g4! White improves his position. Worse is 6. ♔d5 ♔f5 7. ♔c6 ♗d8. **6... ♔e6 7. g5 g6 8. ♗b2!** (zugzwang) **8... ♗d6** Or 8... ♗d8 9. ♗e5 ♗g5 10. b6, and the pawn is queening. **9. b6 ♗b8 10. b7 ♗d6 11. ♗a3 ♗c7 12. ♗b4 ♔d7** [12... ♗b8 13. ♗c5!, and zugzwang again] **13. ♔d5 ♗b8 14. ♗c5 e4 15. ♗e3 ♔c7** [15... ♗c7 16. ♗a7] **16. ♗f4**, and White wins easily in the pawn ending.

223. 1. h4! It is strange, but only this move, violating positional principles, raises White's hopes of a draw; otherwise Black would have good winning chances after 1... ♗e7 followed by g5-g4. **1... ♗e7 2. ♗f2 ♔e6 3. ♔e2 ♔d6** Black intends to break through on the Q-side, but does not succeed. **4. ♔d3 ♔c6 5. ♔c2 ♔b6 6. ♔b3 ♔a5 7. ♗e1 g5** This is the only chance, but now Black is unable to win due to limited material. **8. hg hg 9. fg ♗g5 10. ♗f2 ♔b6 11. ♔c2 ♗f4 12. ♔d3 ♗d6 13. ♔c2** [13... ♔a5, followed by 14... ♔a4, was threatened] **13... ♔a5 14. ♔b3 f4** Without this advance Black is unable to improve his position. **15. ♗e1 f3 16. ♗f2 ♗e7 17. ♗e1 ♗g5 18. ♗f2 a6** If 18... ♔b6, then 19. ♔c2, but now the draw is simple. **19. ♗g3!** [19. ♗c5? ♗h4–+] **19... ♔b6 20. ♗f2 ♗e7 21. ♔c2 ♔a5 22. ♔b3** Draw.

5.23 Passed pawn

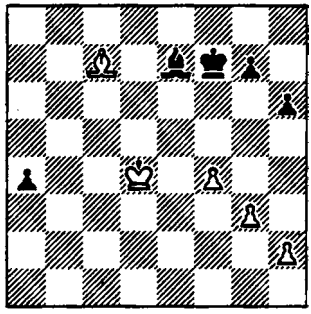
In bishop endings, as well as in many other endings, a passed pawn, especially an outside one, is a certain advantage that sometimes even turns out to be decisive.

Lasker
1937



224 △ +–

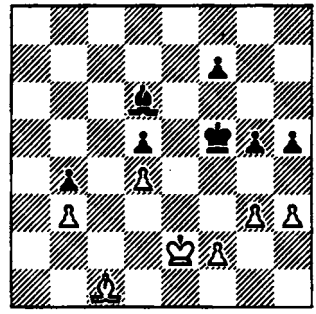
Flohr - Levenfish
Moscow, 1936



225 ▲ −+

225. Black's plan is clear: the passed pawn's advance diverts the white king, after which the black king attacks the opponent's K-side pawns. **1... ♔e6 2. ♔c4 ♔f5 3. h3 ♔e4 4. g4 ♔f3 5. f5 ♔g2 6. ♗e5!** [6. h4 ♗h4 7. ♗e5 ♗f6 8. ♗f6 gf−+] **6... ♗f8!** Losing is 6... ♗f6 7. ♗f6 gf 8. h4 ♔h3 9. g5+−. **7. h4 ♔h3 8. ♗g7!** The best chance. If 8. g5, then 8... ♔h4 9. gh gh 10. ♗h8 ♔g5 11. f6 ♔g6!, winning. **8... ♗g7 9. g5 h5! 10. f6 ♗h8**, and Black wins.

Khalifman - Salov
Wijk aan Zee, 1994



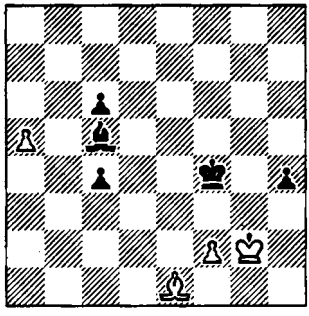
226 ▲ −+

226. By force Black creates a passed h-pawn, after which White is defenseless. **1... g4! 2. hg** Even worse is 2. h4 ♔e4−+ **2... ♔g4!** [2... hg 3. ♔d3] **3. ♗d2 f5 4. ♗e1 ♗e7 5. ♗d2 ♗d6 6. ♗e1 f4! 7. f3 ♔h3 8. gf ♔g2! 9. f5 ♗e7! 10. f6 ♗f6 11. ♗b4 h4 12. ♗d6 h3 13. b4** Otherwise Black plays 13... ♗h4 followed by 14... ♗g3−+ **13... ♗e7!** White resigned.

5.24 Superior king position

A more active king, as a rule, secures a clear advantage in the endgame.

Szekely - Szabo
Hungary, 1969

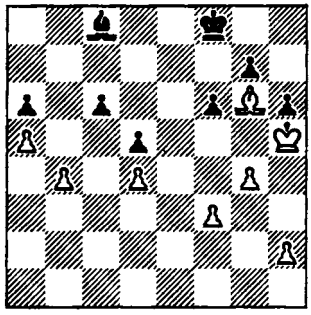


227 ▲

227. Despite limited material, Black has good winning chances thanks to his active king. **1... h3! 2. ♔h3 ♔f3 3. a6 ♔e2 4. ♗b4 ♗f2 5. ♔g4 ♔d3 6. ♔f5 c3 7. ♔e6 c2 8. ♗a3 ♔c4!** The black king comes in time everywhere - first it captures the a6-pawn, then helps to queen the c-pawn. **9. ♔d7 ♔b5 10. ♔c7** More stubborn is 10. ♗c1!, but in this case too, Black wins after 10... ♔a6 11. ♔c6 ♔a5 12. ♔d5 ♔b4 13. ♔e4 ♔b3 14. ♔d3 ♗h4 15.

♗f4 ♔b2 16. ♗h6 ♔b1 17. ♔c3 ♗f6 18. ♔b3 ♗b2 19. ♗g5 ♗c1 20. ♗f6 ♗h6 21. ♗b2 ♗f8–+ zugzwang. **10... ♔a6 11. ♔c6 ♔a5 12. ♔d5 ♔a4 13. ♗c1 ♔b3 14. ♔e4 ♔a2–+ 15. ♔d3 ♔b1 16. ♗h6 ♗c5 17. ♔c3 ♗a3 18. ♔b3 ♗c1 19. ♗f8 ♗g5 20. ♗a3 ♗f6!** White resigned.

Averbakh - Furman
1960

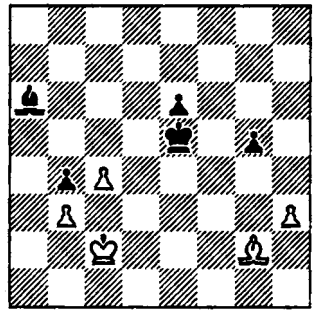


228 △

228. Due to the weak pawn on a6 Black is forced to allow the enemy king into his camp through g6 and h7, after which he is in trouble. **1. ♗d3 ♔f7 2. h3** Zugzwang. **2... ♔f8** [2... ♗b7 3. ♗f5+–] **3. ♔g6 ♔g8 4. ♗f1!** Gaining a tempo. **4... ♔f8** [or 4... ♗b7 5. ♗e2 ♗c8 6. ♗d3] **5. ♗e2 ♔g8 6. ♗d3 ♔f8 7. ♔h7 ♔f7 8. ♗g6 ♔f8 9. ♔h8** Preparing a piece sacrifice, White should improve his position to maximum extent. **9... ♗d7 10. f4 ♗c8 11. f5 ♗d7 12. ♗h5! ♗c8 13. ♗e8!** This striking move decides the game. **13... ♔e8** [13... ♗b7 14. ♗d7] **14. ♔g7 h5** [14... ♔e7 15. h4 ♗d7 16. g5!+–] **15. ♔f6 hg 16. hg ♔f8 17. g5 ♔g8 18. g6 ♔f8 19. ♔g5 ♗d7 20. f6 ♗e8 21. ♔f5 ♔g8 22. g7 ♗f7 23. ♔e5 ♗g6 24. ♔d6 ♗d3 25. ♔c6 ♔f7 26. ♔d6 ♗f5 27. b5** Black resigned.

The active black king decides the following game, despite the white protected pawn on c4.

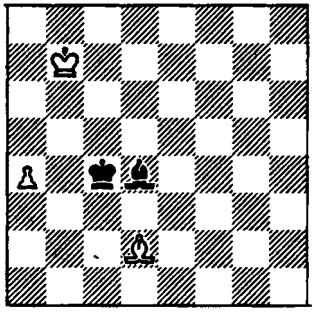
Kamsky - Shirov
Buenos Aires, 1994



229 ▲

229. 1... ♔d4 Black's task is to break through to the b3-pawn, and so he diverts the white king with his e-pawn. **2. ♔d2 e5 3. ♗f3 ♗c8** The bishop is transferred to a more active square. **4. ♗g4 ♗b7 5. ♗d7 ♗e4 6. ♗g4 ♗g6 7. ♗e2 e4 8. ♗g4 e3 9. ♔e1 ♗c2 10. ♗d1 ♗e4 11. ♗g4 ♔c3 12. ♔e2 ♔b3 13. ♔e3 ♗g2 14. ♗e6 ♔c3 15. ♔f2** [15. ♗d5 ♗h3–+] **15... ♗c6 16. c5** [16. ♗d5 ♗d7] **16... ♔d4!** A precisely calculated maneuver **17. ♔g3 ♔c5 18. ♔g4 ♗d5 19. ♗f5 b3 20. ♔g5 ♔d4 21. h4 ♗e4 22. ♗e6 b2 23. ♗a2 ♔c3 24. ♔f4** [24. h5 ♔b4–+] **24... ♗h7 25. h5 ♔b4 26. h6 ♔a3.** White resigned.

5. Positions to solve.



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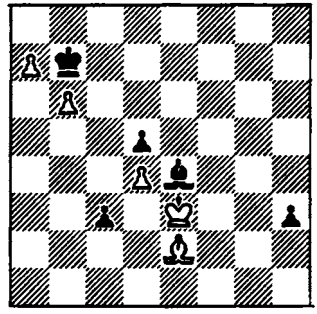

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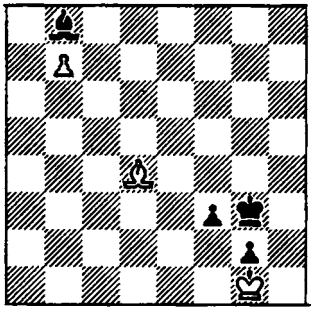

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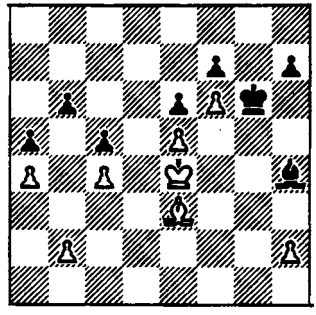

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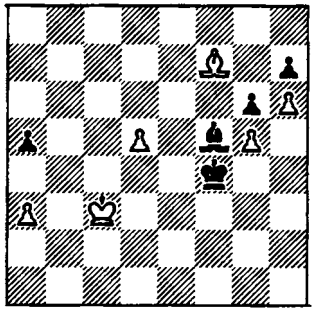

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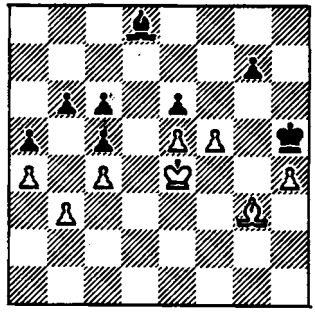

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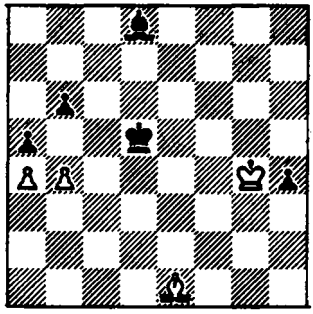

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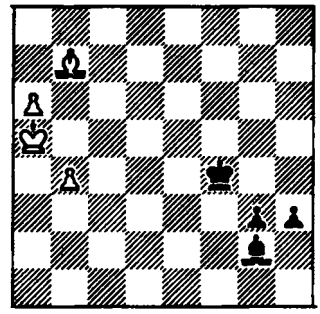

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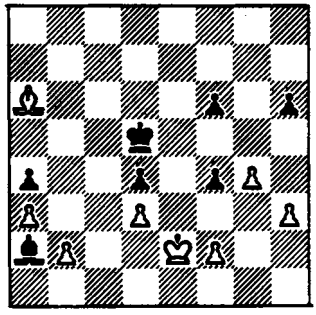

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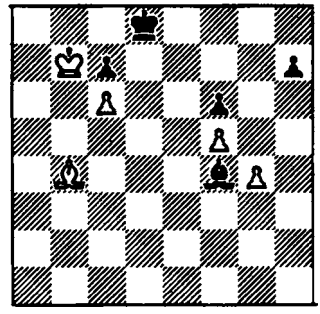

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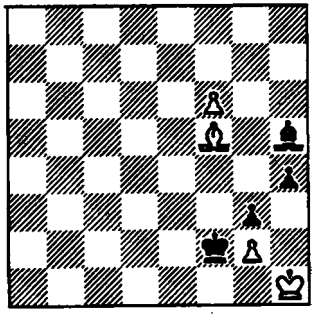

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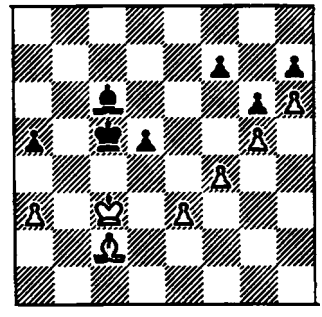
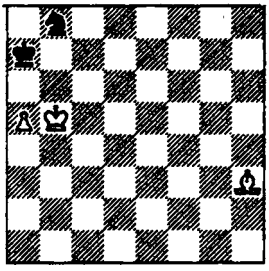


12 △ +−

6. BISHOP AGAINST KNIGHT



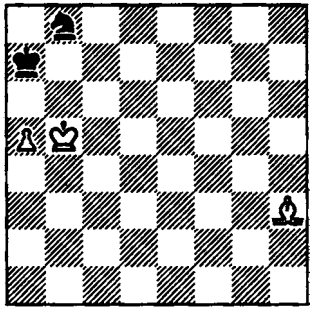
A bishop and a knight are completely different pieces, which makes the fight between them picturesque. In the center of the board a bishop controls 13 squares; on the edge - 7. The knight, correspondingly, 8 and 2. That is, a bishop has more possibilities to influence play. A bishop, however, can move along the squares of only one color, while a knight - all over the board.

Capablanca considered that a bishop is stronger than a knight, evaluating its advantage in the endgame as approximately half of a pawn (of course, his evaluation does not always work).

In order to better understand how these pieces battle against each other, let us examine their peculiarities. On our way we will study several theoretical positions.

6.1 BISHOP'S ADVANTAGES

I. A bishop can cut off a knight from the main theatre of events, or even trap it on the edge of the board.

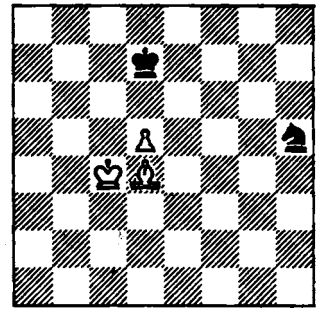


230 Δ +–

230. 1. ♗c8 ♔a8 2. ♔b6, and Black is losing the knight.

231. 1. ♗e5! White shuts the knight out of play on the edge of the board and then promotes his d-pawn.

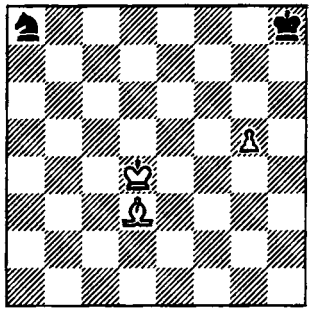
232. In this study also, in the end



231 Δ +–

the knight is trapped. **1. ♔c5 ♘c7** (2. ♔c6+– was threatened) **2. ♔d6 ♘e8 3. ♔e7!** After 3. ♔d7? ♘g7 4. ♗g6 ♔g8 5. ♔e7 ♔h8 6. ♔f7 Black escapes by 6... ♘f5! 7. ♗f5 stalemate. **3... ♘g7** [or 3... ♘c7 4. ♔f7! ♘d5 5. g6+–] **4. ♗g6 ♔g8 5.**

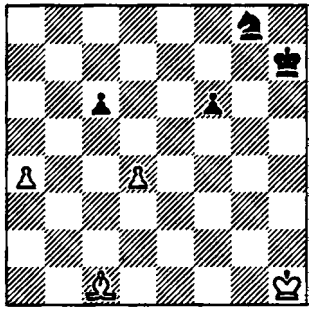
1931



232 Δ +–

♗f7 ♔h7 No better is 5... ♔h8 6. ♔f6 ♔h7 7. ♔e5 ♔h8 8. ♔f4 ♔h7 9. ♔g4 ♔h8 10. g6, and the knight is trapped. **6. ♔f6 ♔h8 7. ♔e5** But not 7. ♔g6? ♘e6!= **7... ♔h7 8. ♔e4! ♔h8 9. ♔f4 ♔h7 10. ♔g4 ♔h8 11. g6**, and White wins.

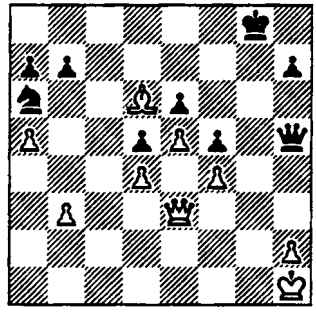
Troitsky
1924



233 Δ · +–

233. 1. ♗a3! Cutting of the knight from the a-pawn. Bad is 1. d5? cd 2. ♗a3 d4 3. ♔g2 (or 3. a5 d3 4. ♗b4 ♘e7) 3... f5 4. a5 ♘f6 5. a6 ♘d5=; or 1. a5? ♘e7 2. a6 ♘d5= with a draw in all cases. **1... f5 2. d5!** [2. a5? ♘f6 3. a6 ♘d5] **2... cd 3. a5 ♘f6 4. a6 ♘e8 5. ♗d6!** A decisive move - White wins.

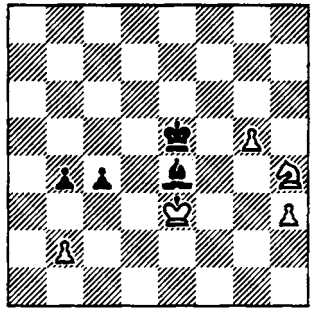
New York, 1924



234 Δ +–

234. An ugly position of the a6-knight, which is shut out of play quickly decides the game in White's favor. **1. b4 ♔f7 2. ♕d3!** But not the immediate 2. b5 due to 2... ♘c7 3. ♗c7 ♕d1 4. ♔g2 (4. ♕g1 ♕f3) 4... ♕c2 5. ♔g3 ♕c7. **2... ♕h4 3. ♕f1! ♕d8** (4. b5+– was threatened) **4. ♕h3! ♔g8 5. ♕g3 ♔f7 6. ♕g5! ♕c8** The only opportunity. **7. b5 ♕c1 8. ♔g2 ♕d2 9. ♔h3 ♕e3 10. ♔h4 ♕e1 11. ♔h5 ♕e2 12. ♔h6 ♕h2 13. ♕h5 ♕h5 14. ♔h5**, and the knight perishes. Soon Black resigned.

Solozhenkin - Rublevsky
Paris, 1993



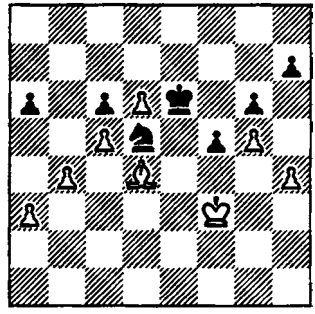
235 ▲ –+

235. Despite his extra pawn, White loses due to the awkward position of the knight on h4. **1... c3! 2. b3** [2. bc b3–+] **2... ♔d5** (zugzwang) **3. ♔e2** If 3. g6, then 3... ♔e6 4. ♔e2 ♔f6 5. ♔d1 ♗g6 6. ♘g2 (6. ♘f3 ♗h5–+; 6. ♔c1 ♗e4–+) 6... ♔e5! 7. ♔c1 ♗e4 8. ♘e3 ♔d4! 9. ♘g4 (or 9. ♘d1 ♗f3–+; 9. ♘c4 ♗d5 10. h4 ♗c4 11. bc b3 12. h5 ♔d3 winning) 9... ♗f5 10. ♘f2 ♔e3 11. ♘d1 ♔f3 12. h4 ♗h7 13. h5 ♗f5 14. h6 ♗h7 15. ♘c3 (the last attempt) 15... bc 16. b4 ♔f4! 17. b5 ♔e5, and Black wins. **3... ♗c2 4. g6** The alternatives do not save White: 4. ♘f3 ♗b3 5. ♔d3 ♗c4 6. ♔c2 ♗e2–+; or 4. ♘g2 ♗b3 5. ♘e3 ♔e4 6. g6 ♗e6–+ **4... ♗b3 5. ♘f5** [5. g7 ♔e4! 6. ♘f3 ♗c4–+; 5. ♘f3 ♔e4 6. ♘g5 ♔f4–+; 5. ♘g2 ♗c4 6. ♔d1 ♔e4 7. ♔c2 ♔d4–+] **5... ♗c4 6. ♔d1 ♔c5 7. ♔c2 ♗e6 8. ♘g3** There is nothing better: 8. ♘e3 ♔d4 9. ♘d1 b3 10. ♔c1 ♗h3 11. g7 ♗e6 12. ♘f2 b2–+; 8. ♘g7 ♗d7 9. ♔b3 ♔d4–+ **8... ♔c4 9. h4** [9. g7 b3 10. ♔b1 b2 11. ♔c2 ♔b4 12. ♘e4 ♗f5–+] **9... b3 10. ♔b1 b2 11. ♔c2 ♔b4** White resigned.

In the following example the black knight was at first amazingly trapped in the center of the board, and finally on the edge.

Kharitonov - Yuneev

Petersburg, 1994



236 △

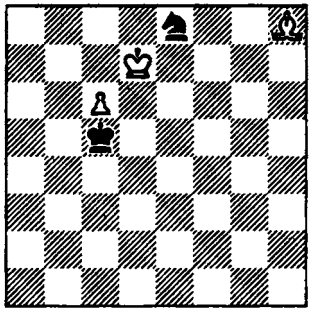
236. 1. ♗e5! The knight does not have any square to move to. **1... ♔d7 2. ♔e2 ♔e6 3. ♔d2!** But not 3. ♔d3? because of 3... ♔e5 4. d7 ♘f4–+ **3... ♔d7 4. ♔d3 ♔e6 5. ♔d4 ♔d7 6. ♗h2 ♔e6 7. ♗g3 ♔f7 8. ♗e1! ♘f4** White threatened 9. ♗c2 followed by 10. ♔e5+–. **9. ♗d2 ♘h5** Black is defenseless in all cases: 9... ♘d5 10. ♔e5+–; 9... ♘e6 10. ♔e5 ♘f8 11. d7! ♘d7 12. ♔d6+–; 9... ♘e2 10. ♔e5 ♘g1 11. d7 ♔e7 12. d8♕ ♔d8 13. ♔d6+–; 9... ♘g2 10. ♔e5 ♘h4 11. ♔f4 (with the idea ♔g3) 11... ♘g2 12. ♔f3 ♘h4 13. ♔g3+– **10. ♔e5 ♘g3 11. a4! ♘e4 12. ♗e3 ♘c3 13. ♗d4! ♘a4** [or 13... ♘d5 14. b5 ♘b4 15. ♗c3+–] **14. h5** Zugzwang. Black resigned.

II. A bishop itself can gain tempi, while a knight is unable to do this.

Putting an opponent into zugzwang is an important method while fighting with a bishop against a knight. Many theoretical positions are won with the help of zugzwang.

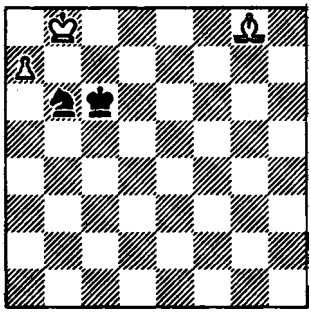
237. 1. ♗c3! A decisive move. **1... ♔b6** White's task is to gain a tempo. Now Black loses after both 1... ♔d5 2. ♗d4! zugzwang; and 1... ♔b5 2. ♗d4. **2. ♗a5! ♔c5** [or 2... ♔b5 3. ♗d8 ♔c5 4. ♗h4! ♔b5 (4... ♔d5 5. ♗e7+–) 5. ♗g5! ♔c5 6. ♗e3 ♔d5 7. ♗d4 ♘d6 8. c7+–] **3. ♗d8**

"Chess players chronicle"
1856



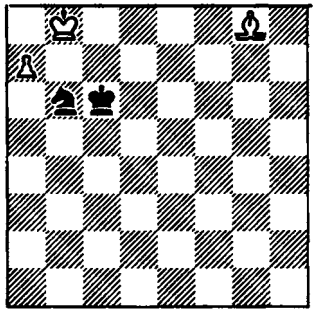
237 △ +–

♔b5 4. ♗h4 ♔c5 5. ♗f2 ♔d5 6. ♗d4! ♘d6 7. c7 Black is in zugzwang and loses.



238 △ +–

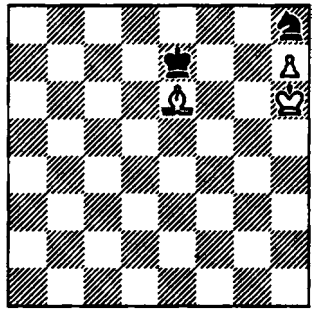
238. Theoretical position. **1. ♗e6! ♔c5 2. ♔b7 ♔b5 3. ♗f7 ♔c5 4. ♗e8**, and White wins.



239 ▲ =

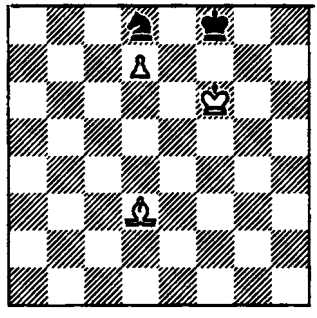
239. If it is Black to move, he gives perpetual check. **1... ♘d7 2. ♔c8 ♘b6**, and so on.

Betinsh
1892



240 △ +–

240. Conclusion of a study. **1. ♗g4!** The bishop is transferred to h5. **1... ♔f7 2. ♗f3!** Giving the opponent the move. **2... ♔f6 3. ♗h5 ♔e7 4. ♔g7**, and White wins.

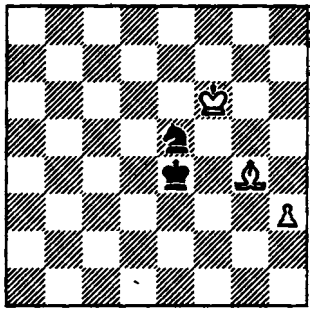


241 △ +–

241. Theoretical position. **1. ♗e4 ♘f7 2. ♗f3** Gaining a tempo. **2... ♘d8 3. ♗d5 ♘f7! 4. ♔e6! ♘d8 5. ♔d6 ♔g7 6. ♔c7**, and White wins.

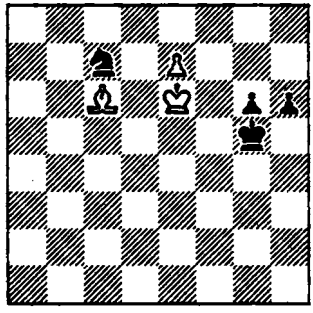
242. 1. ♗c8!+– ♔f4 [1... ♘f3 2. ♗b7+–; or 1... ♘d3 2. ♗f5+–] **2. h4 ♘f3** [2... ♘g4 3. ♔g7] **3. h5 ♘g5 4. ♗f5! ♘f3 5. h6 ♘g5 6. ♔g6** Zugzwang. Black resigned.

Fischer - Taimanov
Vancouver, 1971



242 △ +–

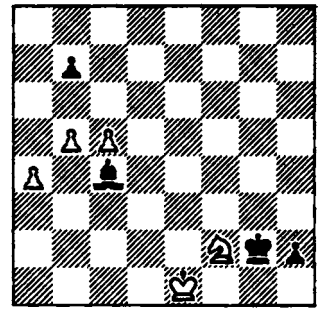
Lukov - Duriga
Poland, 1975



243 △ +–

243. White manages to win by using zugzwang several times. **1. ♔e5!** [1. ♔d6? ♔f6=] **1... h5** [1... ♔h4 2. ♔d6+–] **2. ♗a4! h4 3. ♗d7** Zugzwang. **3... h3 4. ♗h3 ♘e8 5. ♗e6! ♔h6** No better is 5... ♘f6 6. ♗f7 ♘g4 7. ♔d6! ♘f6 8. ♔e6. **6. ♗d7 ♘g7** [6... ♘c7 7. ♔d6+–] **7. ♔f6 g5 8. ♔f7 ♔h7 9. ♔f8 ♔g6** [9... ♔h8 10. ♗f5+–] **10. ♗g4 ♔f6 11. ♗f5! g4** The bishop is immune. **12. ♗g4 ♔g6 13. ♗d7** Gaining a tempo. **13... ♔h7** [or 13... ♔f6 14. ♗f5+–] **14. ♔f7 ♔h6** [14... ♔h8 15. ♗f5+–] **15. ♗g4! ♔h7 16. ♗e2** Black resigned. 16... ♔h8 17. ♗d3+–; 16... ♔h6 17. ♗d3+–.

Pritchett - Shinzel
Decin, 1976



244 ▲ –+

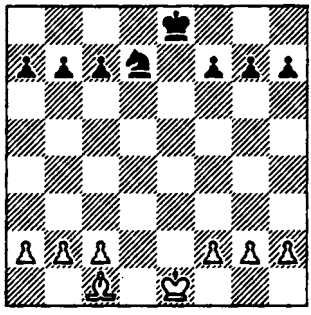
244. White's pieces are badly placed, thus sooner or later he will end up in zugzwang. **1... ♔g3 2. ♘h1** Or 2. ♘e4 ♔f3 3. ♘f2 ♔g2, giving the opponent the move. **2... ♔f3 3. ♘f2 ♔g2** (zugzwang) **4. c6** [or 4. b6 ♗a6 5. a5 ♗b5–+] **4... bc 5. bc ♗a6 6. ♘h1** White is defenseless. **6... ♔h1 7. ♔f2 ♗c4 8. a5 ♗b5** White resigned. 9. c7 ♗a6–+.

III. Being a long-range piece, a bishop supports its own passed pawns better than a knight

At the same time it can prevent an opponent's pawn advance.

Let us examine three positions by Capablanca with his evaluations in the ten-point scale.

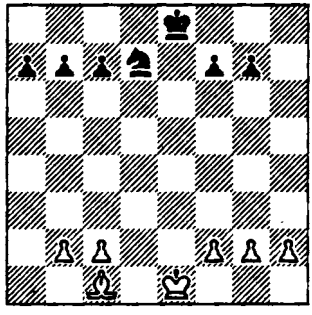
Capablanca



244 △ or ▲ =

244. The position is equal, 5:5.

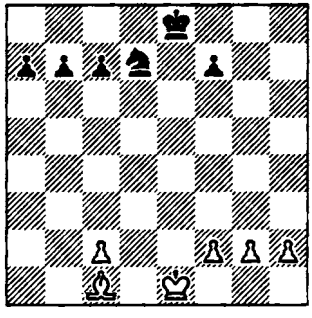
Capablanca



245 ±

245. White can create a passed pawn on the K-side, so he is better, 6:4.

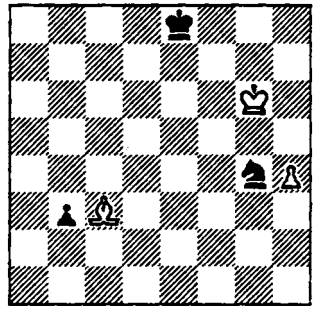
Capablanca



246 ±/+−

246. White has an obvious advantage, 8:2. Capablanca even does not give any variations - everything is clear without explanations.

Kolliander - Krassing
Munich, 1936

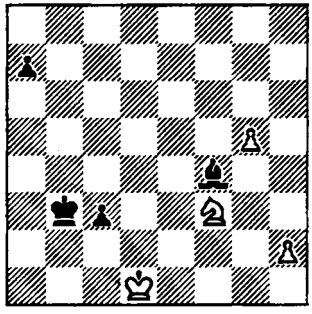


247 △ =

247. The white bishop blockades the opponent's passed pawn and at the same time supports its own. **1. h5 ♔f8?** As it was later pointed out by Averbakh, Black could have drawn by 1... ♔e7! 2. ♔g5 (or 2. ♗b2 ♔e6 3. ♔g5 ♘e5=) 2... ♘f2 3. ♗d4 (now 3. h6 does not work in view of 3... ♘e4 4. ♔h5 ♘c3 5. h7 b2 6. h8♕ b1♕=) 3... ♔f7! 4. h6 ♘e4 5. ♔f5 ♘g3 (or 5... ♘d6) 6. ♔g5 ♘e4 7. ♔h5 ♘f6=. **2. ♔g5 ♘f2 3. h6! ♘e4** [3... ♔f7 does not help either. After 4. h7 ♘e4 5. ♔f5! ♘c3 6. h8♕ b2 7. ♕h7+− White is mating.] **4. ♔g6 ♘d6 5. ♗g7! ♔e7 6. h7 ♘f7 7. ♗b2** Black resigned.

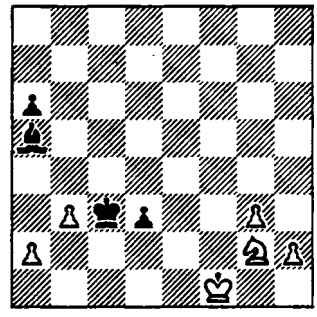
248. 1. ♘d4 ♔b2 2. g6 ♗h6! The bishop controls both flanks. **3. h4 a5 4. h5 a4 5. ♘c2 a3 6. ♘d4** Or 6. ♘b4 a2 7. ♘a2 c2! 8. ♔e2 ♔a2, and Black wins. **6... a2 7. ♘c2 ♗g7! 8. ♘a1 ♔a1 9. ♔c2** [or 9. ♔c1 ♗f8 10. ♔c2 ♗h6] **9... ♗h6 10. g7 ♗g7 11. ♔c1 c2 12. ♔c2 ♗h6** White resigned.

Dubya - Steinitz
1862



248 △ −+

Grigorian - Aidarov
URS, 1981

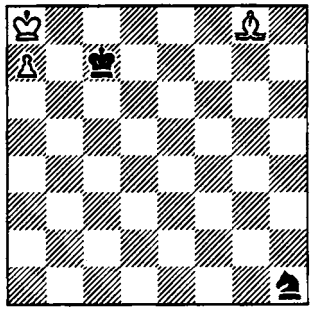


249 ▲ −+

249. With exact play Black manages to promote his passed pawn. **1... ♗b6! 2. ♘f4** [2. ♔e1 ♔c2−+] **2... d2 3. ♘d5** [3. ♘e2 ♔c2−+] **3... ♔c2 4. ♘b4 ♔d1! 5. ♘d3 ♗d4! 6. g4 a5! 7. g5 ♔c2 8. ♘e1 ♔b1! 9. ♔e2 de♕** White resigned.

IV. Though a bishop moves along the squares of only one color, it can be maneuvered in such a way that it prevents an opposing knight from reaching a needed square.

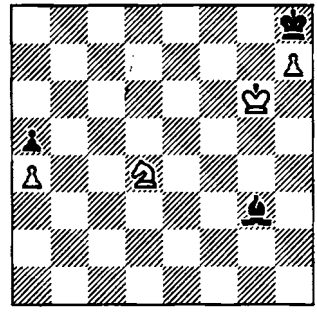
Richter
1910



250 △ =

250. At first sight it may seem that White will be mated from b6. But the appearance is deceptive: the bishop is able to prevent the knight from reaching b6. This requires exact play, using corresponding squares. If the knight is at e7, the bishop must be at e6 or b7. The other corresponding squares are: to f6 - e6 and c6, to d6 - e6 and a6, to c5 - from a4 to e8, to c3 - b3 and c6, etc. The game may continue as follows: **1. ♗e6 ♘f2 2. ♗f7 ♘d3 3. ♗c4 ♘c5 4. ♗b5! ♘e4 5. ♗c4 ♘d6 6. ♗e6 ♘b5 7. ♗c4 ♘c3 8. ♗b3!**, and so on. Draw.

Gey
1913



251 ▲ =

251. Here Black's task is compli-

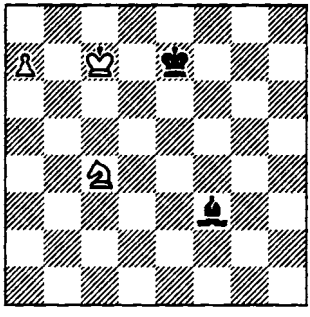
cated by a necessity to defend the a5-pawn; nevertheless, he manages to hold his ground. The corresponding squares are: to f3 - f4, to e6 - e7, to c6 and b7 - c7, to f5 - f8, to e4 - e7, and so on. **1... ♗d6!** The only, but sufficient move. **2. ♘f5 ♗f8 3. ♘e3 ♗d6! 4. ♘g4** [or 4. ♘c4 ♗c7] **4... ♗f4 5. ♘f6 ♗d6 6. ♘e4 ♗f4** Also possible is 6... ♗e7. **7. ♘f2 ♗g3 8. ♘h3** If 8. ♘e4, or 8. ♘g4, then 8... ♗f4; on 8. ♘d3 there follows 8... ♗d6. **8... ♗f4! 9. ♘g1 ♗h2 10. ♘f3 ♗f4! 11. ♘d4 ♗d6**, and everything repeats from the beginning. Draw.

6.2 KNIGHT'S ADVANTAGES

I. The knight can block a bishop's diagonal.

Many theoretical positions are won by using the threat of blocking a bishop's diagonal.

Chekhover
1939

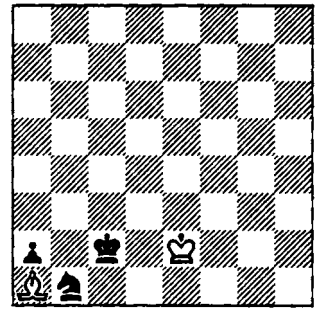


252 △ +–

252. 1. ♘a5 Threatening to block the diagonal by 2. ♘b7 or 2. ♘c6. **1... ♗a8 2. ♔c8!** Only a draw results from 2. ♔b8? ♔d8! (but not 2... ♔d7 3. ♘b7+–) **2... ♔e8** [or 2... ♔e6 3. ♔b8 ♔d6 4. ♘c4 ♔c6 5. ♔a8 ♔c7 6. ♘d6+–] **3. ♘c4 ♔e7** [3... ♗g2 4. ♘d6 ♔e7 5. ♘b7+–] **4. ♔b8! ♔d8** [4... ♔d7 5. ♘b6+–; 4... ♗g2 5. ♘a5 followed by 6. ♘b7+–] **5. ♘d6! ♔d7 6. ♘b7 ♔c6 7. ♔a8 ♔c7 8. ♘d6!**, and White wins.

As we have seen in this example, a knight together with a king can gain a tempo. This is of great importance.

Sakaev - Sunye
Sao Paolo, 1991



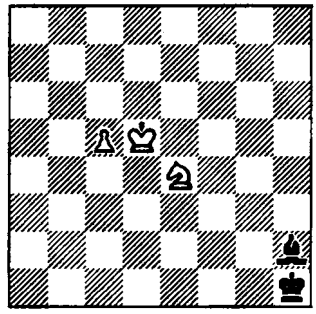
253 ▲

253. As well as in the previous example, Black's position is won. In a practical game, however, mistakes are possible due to a lack of knowledge of typical positions. **1... ♘c3 2. ♔e3 ♘a4!** So far so good. **3. ♔e2** [3. ♔d4 ♔b1 4. ♔d3 ♘c5 5. ♔c3 ♔a1 6. ♔c2 ♘d3–+] **3... ♘b2** [3... ♔c1! wins.] **4. ♔e3 ♔b1??** A decisive mistake, missing the win. **5. ♔d2! ♘c4 6. ♔d1 ♘a5**

7. ♗g7 ♘b3 8. ♗c3 ♘c5 9. ♗g7 ♘d3 10. ♗a1!= ♘b4 [10... ♔a1 11. ♔c2=] **11. ♗g7 ♘c2 12. ♔d2 ♘a3 13. ♔d1 ♘c4 14. ♗a1 ♘e3 15. ♔d2** Draw.

254. Theoretical ending. White wins by force: **1. ♘d6** Blocking the diagonal. **1... ♗g1 2. c6 ♗b6 3. ♔e6! ♗c7** Worse is 3... ♔g2 due to 4. ♔d7 followed by 5. ♘c4+– **4. ♔d7 ♗b8 5. ♘b5! ♔g2 6. ♘c7! ♔f3 7. ♔c8 ♗a7 8. ♘b5 ♗b6** Weaker is 8... ♗e3 9. ♘d6 ♗b6 10. ♔d7 followed by 11. ♘c4+– **9. ♔b7 ♗d8** [or 9... ♗a5 10. ♘d6 ♗d8 11. ♔c8+–] **10. ♘d6! ♔g4 11. ♔c8 ♗a5 12. ♘c4**

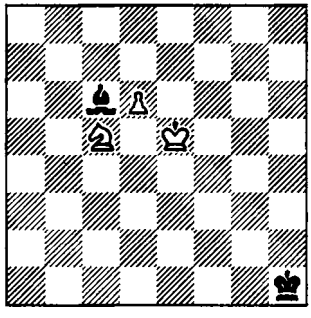
Koshek
1910



254 △ +–

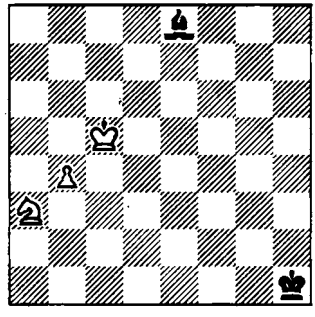
♗e1 13. ♔d7 ♗g3 14. ♘d6 The last blocking. White wins.

In positions of this kind the result is determined by the following rule: if the stronger side is able to deprive the opponent's bishop of all the squares on the diagonal on which it is stopping the pawn, then he wins. Otherwise - draw. In the examined example White is able to deprive the bishop of its four squares, a5, b6,c7, and d8, therefore he wins. If the diagonal, on which the bishop is watching over the pawn is five squares or longer, then the defender draws even without the help of his king.



255 △ or ▲ =

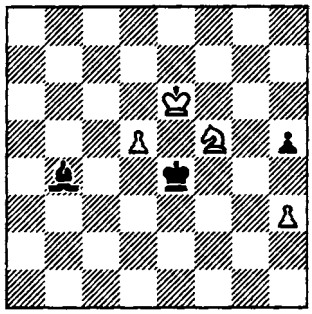
255. Theoretical ending. The black bishop alone stops the pawn without any help from the king. **1. ♔e6 ♗b5 2. ♔e7 ♗c6 3. ♔d8 ♗b5 4. ♔c7 ♔g1 5. ♘d3 ♔h1 6. ♘e5 ♗e8!** (7. ♘c6 was threatened) **7. ♘d7 ♔g1 8. ♔d8 ♗g6 9. ♔e7 ♗f5** White has ousted the bishop from one diagonal, but Black transfers it to another. **10. ♘c5 ♗c8! 11. ♘d7 ♔h1 12. ♔d8 ♗a6 13. ♔c7 ♗b5 14. ♘e5 ♗e8!**, and so on. Draw.



256 △ or ▲ =

256. Theoretical ending. In this example too, White is unable to advance his pawn.

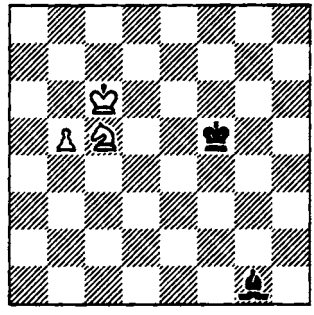
Ruban - Barbulescu
Ulan Bator, 1988



257 △

257. 1. d6 ♔f4 White's task is simpler after 1... ♗d6 2. ♘d6 ♔f4 3. h4 ♔g4 4. ♘f5+–; or 1... ♔f3 2. d7 ♗a5 3. ♘d6 ♗d8 (3... ♔g3 4. ♘b7 ♗b6 5. ♔d5 ♔h3 6. ♔c6+–) 4. ♘b7 ♗h4 (no better is 4... ♗g5 5. ♔f5! ♗h4 6. ♘a5 ♗d8 7. ♘c6 ♗c7 8. ♔g5 ♔g3 9. h4+–) 5. ♔f7 ♔g2 (5... ♔f4 6. ♔e8 ♔e5 7. ♘d8! ♔d5 8. ♘f7 ♔e6 9. d8♕ ♗d8 10. ♘d8 ♔f5 11. ♘f7! ♔f6 12. h4 ♔f5 13. ♘h8!+–) 6. ♔e8 ♔h3 7. ♘a5 ♗g5 8. ♘c6, and White wins in all cases. **2. d7 ♗a5 3. ♘d6 ♗d8 4. ♘b7 ♗g5 5. ♘c5!** Bad is 5. ♔f7? ♔g3 6. ♔e8 ♔h3 7. ♘a5 h4!= **5... ♗d8** [5... ♗h4 6. ♔f7 ♔g3 7. ♘e4 ♔h3 8. ♘f6!, blocking the diagonal.] **6. ♔f7 ♔g3** More stubborn would have been 6... ♔f5! 7. ♘e6 ♗a5 (7... ♗h4 8. ♘g7+–) 8. ♔e7 (but not 8. d8♕? ♗d8 9. ♘d8 ♔g5! 10. ♘e6 ♔h4 11. ♘f4 ♔g3= with a draw) 8... ♗b4 9. ♔e8 ♗a5 10. ♔f7! (zugzwang) 10... ♗b6 11. ♔e7 ♗a5 12. ♔d6 ♗b4 13. ♔c6! ♗e7 14. ♔d5 ♗h4 15. ♘d4 ♔f4 16. ♔d6! ♔e4 (the only move) 17. ♘c6 ♗g3 18. ♔e6 ♗c7 19. d8♕ ♗d8 20. ♘d8 ♔f4 21. ♘f7 ♔g3 22. ♘g5+– **7. ♘e6 ♗h4** Or 7... ♗a5 8. ♔e7 ♗b4 (8... ♔h3 9. ♔d6 ♗b4 10. ♘c5 ♗a5 11. ♘b7) 9. ♔d8! ♔h3 10. ♘c7 ♗d2 11. ♔e8 ♗g5 12. ♘d5, winning. **8. ♔e8 ♔h3 9. ♘f4 ♔g3 10. ♘g6 ♗g5 11. ♘e7** Black resigned.

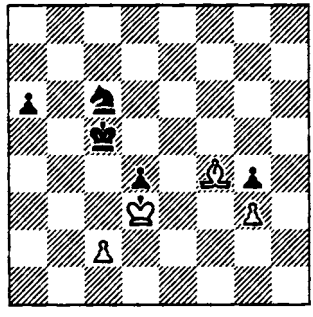
The defender draws if he is able to control the interception square with both his pieces, king and bishop.



258 ▲ =

258. Theoretical ending. Black manages to take under double control the interception square, c7. **1... ♔f6 2. b6 ♔e7 3. b7 ♗h2 4. ♘a6 ♔d8!** The king has arrived just in time. Draw.

Kapengut - Begun
URS, 1976



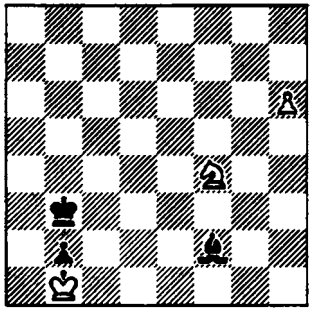
259 △

259. By exact play White draws.

1. c3! Simplifying the position. **1... dc 2. ♔c3 ♔d5 3. ♗c7! ♔e4 4. ♔c4** White should hurry to capture the a-pawn. **4... ♘d4** [4... ♔f3 would be met by 5. ♗d6! (but not 5. ♔c5? ♘e7!−+) 5... ♘d8 6. ♔d5=] **5. ♔b4 ♔f3 6. ♔a5 ♘f5 7. ♔a6 ♘g3 8. ♔b5** In order to draw, White must reach e1 on time. **8... ♘e2 9. ♗h2!** [9. ♔c4 loses after 9... ♘f4! 10. ♔c3 ♘d5−+] **9... ♘g3 10. ♗g1 ♘f1 11. ♔c4 g3** Or 11... ♔e2 12. ♔d4 ♘d2 13. ♔e5 ♔f3 14. ♗h2 ♘f1 15. ♗f4 and White draws, because he controls the f4-square with both his pieces. **12. ♔d3 ♘h2 13. ♗a7 ♘g4 14. ♔d2 ♘e5 15. ♔e1 g2 16. ♔d2! ♘g4 17. ♗g1 ♘f2 18. ♔e1 ♘d3 19. ♔d2 ♘f4 20. ♗a7!** Draw.

II. A centralized knight can severely restrict a bishop, hampering it from reaching a needed diagonal.

Kubbel
1908



259 △ +−

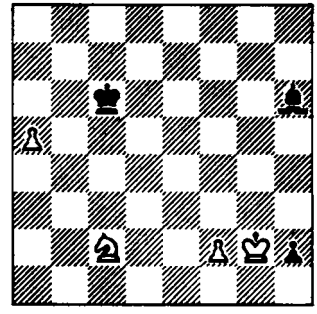
259. 1. ♘e6! ♗h4 [or 1... ♗g3 2. ♘d4 ♔c4 3. ♘f3!+−; 1... ♗e1 2. ♘d4 ♔c4 3. h7+−] **2. ♘c5 ♔c4 3. ♘e4!+−** In all cases the knight does not allow the bishop to stop the h-pawn.

In many cases, a centralized knight threatens to fork opponent's pieces.

260. 1. ♘d4 ♔c5 Or 1... ♔b7 2. ♔h2 ♔a6 3. ♘b3 ♗f4 4. ♔h3 ♔b5 5. ♔g4 ♗b8 6. f4 ♔b4 7. f5 ♔b3 8. f6 ♔b4 9. f7 ♗d6 10. a6, winning. **2. ♔h1!** Zugzwang. On the empty board the black bishop does not have any square to move to - it will be forked everywhere. White wins.

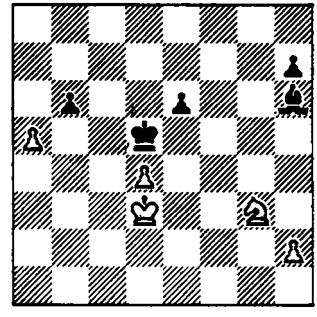
261. 1. a6 ♔c6 2. d5! ed 3. ♘f5 ♗c1 [3... ♗f8 (the same move follows in response to ♗g5 or ♗f4) 4. ♘d4 ♔c7 5. ♘e6+−] **4. ♔c2! ♗a3 5. ♘d4 ♔c7 6. ♘b5**, and White wins.

Reti
1922



260 △ +−

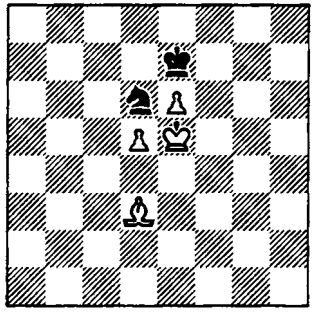
Troitsky
1911



261 △ +−

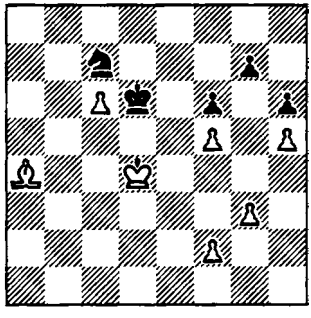
III. A knight can erect a barrier in the path of the enemy king, or even build a fortress.

Averbakh



262 △ =

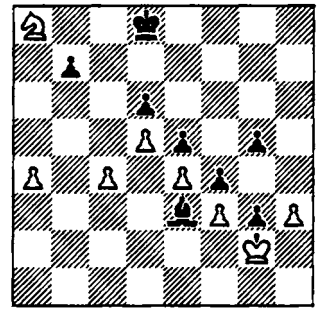
262. Black's fortress is impregnable, for example: **1. ♔d4 ♘e8 2. ♔c5 ♘d6 3. ♔c6 ♘e8 4. ♗g6 ♘d6=** White is powerless to deprive the black knight of all its squares.



263 ▲ =

263. Instructive example Black easily maintains the balance. **1... ♘a6 2. ♔c4 ♘c7 3. ♔b4** Or 3. g4 ♘d5 4. ♗d1 ♘e7! 5. ♗f3 ♘c6 6. ♗c6 ♔c6 with a draw. **3... ♘d5 4. ♔a5** Or 4. ♔b5 ♘c3 5. ♔a5 ♘a4 6. ♔a4 ♔c6, and the arising pawn ending is drawn. **4... ♘c3 5. ♗b5 ♘d5 6. ♔a6 ♔c7! 7. ♗a4 ♘c3 8. ♗b5 ♘d5=**, and so on.

Nebylitsky - Galuzin
URS, 1969

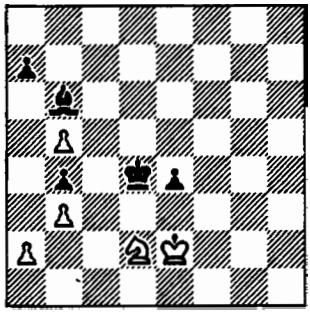


264 △

264. In this difficult position White manages to set up a fortress. **1. a5** (1... b6–+ was threatened) **1... ♗d2 2. a6!** The only move. 2. ♘b6 loses in view of 2... ♗a5 3. ♘a4 b6! followed by the black king's raid to the Q-side. **2... ba** Bad is 2... ♔c8 3. a7! ♗e3 4. ♘b6!, and it is White who wins. **3. ♘b6 ♗e3 4. ♘a4 ♗d4 5. ♔f1** The fortress is built up. Now Black's only chance is to transfer his king to h4. **5... ♔e7 6. ♔g2 ♔f6 7. ♔f1 ♔g6 8. ♔g2 ♔h5 9. ♔f1 ♔h4 10. ♔g2 a5** Black has reinforced his position to the maximum extent, but... **11. c5! ♗c5** [11... dc? 12. d6+–] **12. ♘c5 ♔h5 13. ♘a4!** [13. ♘b7? a4–+] **13... ♔g6 14. ♘c3 ♔g7 15. ♔f1 ♔f8 16. ♔g2 ♔e7 17. ♘b5! a4 18. ♔f1 ♔d8 19. ♔g2!** Draw.

In the following game White could have created a fortress, but missed the opportunity.

Spassky - Botvinnik
Moscow, 1966

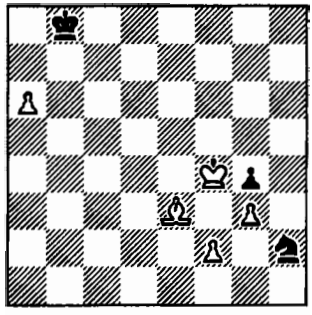


265 Δ =

265. The game continued **1. ♘c4?**, and White lost quickly. Instead, correct would have been 1. ♘f1! ♔c3 (or 1... ♗c7 2. ♘e3 ♗f4 3. ♘g4 ♗g5 4. ♘f2!, maintaining the balance) 2. ♘g3! e3 3. ♔d1 ♔b2 4. ♘e2 ♔a2 5. ♔c2 Fortress. Draw. **1... ♔c3 2. ♔d1 ♗d4 3. ♔e2 e3!** (zugzwang) **4. ♘a5 ♔b2 5. ♘c6 ♗c5 6. ♘e5 ♔a2 7. ♘d3 ♗e7**, and White resigned.

One should remember that not all fortresses are impregnable - they can be broken up with the help of zugzwang or pawn sacrifices. Here are two examples.

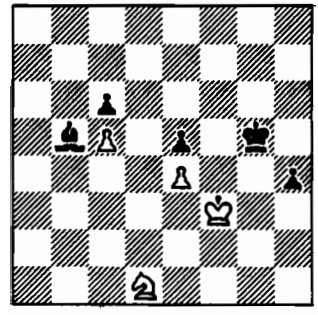
Morozevich - Makarov
Moscow, 1995



266 Δ +-

266. At first sight Black has set up a fortress because the white bishop is the wrong color. White, however, can win by putting his opponent into zugzwang. **1. f3!?** Simpler is 1. ♔g5 ♔a8 2. ♔h4 ♔b8 3. f4 gf 4. ♗f2! ♔a8 5. ♔h3 ♘f1 6. g4 ♘d2 7. ♔g3! ♔b8 8. ♔f4, and the g-pawn queens. **1... gf 2. ♗g1 ♔a8 3. ♔f5** An immediate draw results from 3. ♔g5? ♘f1 4. g4 ♘h2. **3... ♔b8 4. ♔g5 ♔a8 5. ♔h4?** White lets the win slip out of his hands. Necessary was 5. ♔h5!, putting Black into zugzwang. If 5... ♔b8, then (after 5... ♘f1 6. g4 the g-pawn is unstoppable) 6. ♔h4 f2 7. ♗f2 ♘f1 8. g4, and 8... ♘h2 would be met by 9. ♗g3!+- **5... ♘f1 6. g4 f2 7. ♗f2 ♘h2** Draw.

Chiburdanidze - Gaprindashvili
Pitsunda, 1978



267 ▲ -+

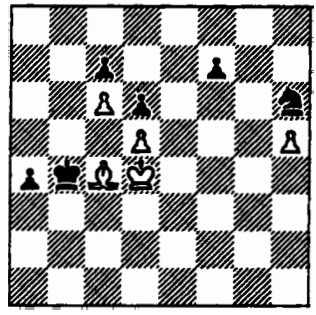
267. Black could have won by sacrificing her h-pawn in order to break through with the king. **1... h3!** The game continued 1... ♗c4? 2. ♘f2 ♗f1 3. ♘h1 ♗h3 (no better was 3... h3 4. ♔g3 h2 because of 5. ♘f2 ♗e2 6. ♘h3! ♔h5 7. ♘f2, with a draw) 4. ♘f2 ♗e6 5. ♘d3 ♗g4 6. ♔f2 ♔f6 7. ♘b4 ♗d7 8. ♔f3 h3 9.

♔g3 ♔e7 10. ♘d3 with a quick draw. **2. ♔g3 h2 3. ♘f2 ♗f1! 4. ♘h1 ♗d3 5. ♔f3** [or 5. ♘f2 h1♕–+] **5... ♔h4 6. ♘f2 ♗c2 7. ♘h1** [7. ♔g2 h1♕–+] **7... ♗d1 8. ♔g2 ♗e2 9. ♘f2 h1♕! 10. ♘h1 ♔g4 11. ♔f2 ♗f3 12. ♘g3 ♔f4,** and Black wins.

In the following example the knight has erected a barrier in the path of the enemy king (this device was already examined in the chapter "Knight Endings").

268. 1... ♘g4! Erroneous is 1... a3 2. ♗a2 ♘f5 3. ♔d3 ♔c5 4. ♗b3 with a draw. **2. ♗e2** [2. ♗a2 ♔a3] **2... ♘e3! 3. ♗d3** [or 3. h6 a3–+]

Grancharov - Kaikamdzozov
Bulgaria, 1975

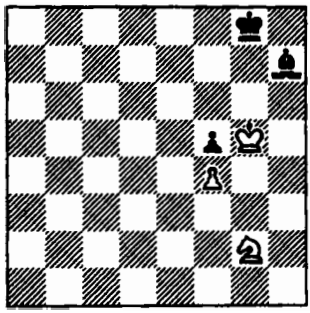


268 ▲ –+

3... a3 4. ♗b1 ♘f5! 5. ♔d3 [5. ♔e4 ♘g3] **5... ♔b3** White resigned.

IV. A knight has a great advantage over a bishop restricted by its own pawns.

Troitsky
1924



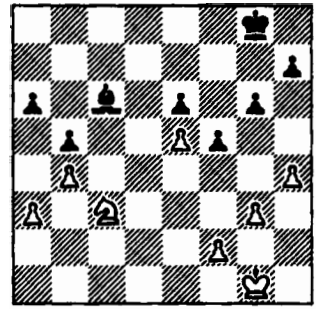
269 △ +–

269. White manages to win, exploiting the awkward position of the black bishop which is stuck behind its own pawn. **1. ♔h6! ♔h8 2. ♘h4 ♔g8** [2... ♗g8 3. ♘g6 mate] **3. ♘f3 ♔h8 4. ♘e5 ♔g8 5. ♘c6 ♔h8 6. ♘e7 ♗g8 7. ♘g6** mate

Three positions by Rudolf Spielmann.

270. This position is evaluated as 8:2. White brings his king to c5, and

Spielmann



270 △ ±/+–

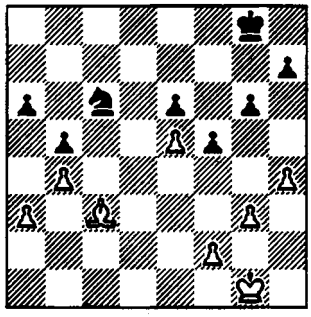
then attacks Black's K-side pawns with his knight. **1. ♔f1!+–**

If the opponent's pawns are placed on the same colored squares as his bishop, then the player with a knight has a doubtless advantage.

271. Here the advantage is Black's, though it is not large. The evaluation is 4:6.

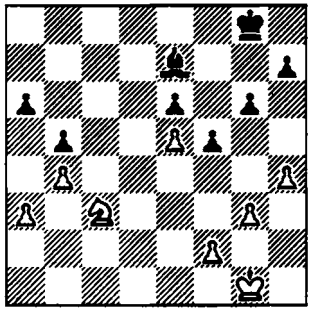
272. In this position Black is better; his bishop is stronger than the

Spielmann



271 Δ ∓

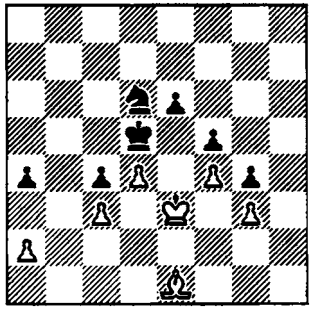
Spielmann



272 ∓

white knight. The evaluation is 3.5:6.5.

Henneberger - Nimzowitsch
Wintergut, 1931

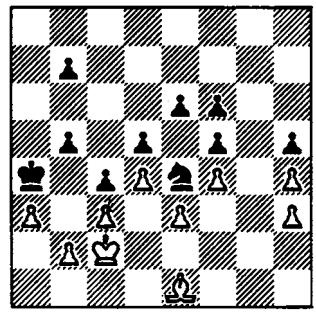


273 ▲

273. Black's plan consists of the following steps. First, he transfers his knight to b1, after which White will be forced to play ♗b2. Second, Black plays a3!, forcing ♗a1. Third, he gives his opponent the move by triangulation with his king on the squares d5, d6 and c6. And finally, the back king penetrates to the enemy camp via e4. **1... ♘b5 2. ♗d2 ♘a3 3. ♗c1** [or 3. ♗e1 ♘c2 4. ♔d2 ♘e1 5. ♔e1 ♔e4 6. ♔e2 a3!−+] **3... ♘b1 4. ♗b2 a3! 5. ♗a1 ♔d6 6. ♔e2 ♔c6!** Triangulation. **7. ♔d1** White loses also after 7. ♔e3 ♔d5 8. ♔f2 ♘d2 9. ♔e3 ♘b3! **7... ♔d5 8. ♔c2 ♔e4 9. ♔b1 ♔f3 10. ♗b2!** The only chance. **10... ab 11. a4 ♔g3 12. a5 ♔h2 13. a6 g3 14. a7 g2 15. a8♕ g1♕ 16. ♔b2 ♕g2 17. ♕g2 ♔g2 18. ♔a3 ♔f3 19. ♔b4 ♔f4 20. ♔c4 ♔e3 21. d5 ed 22. ♔d5 f4** White resigned.

This ending is also won for Black, but the actual game went:

Faibisovich - Polovodin
URS, 1988



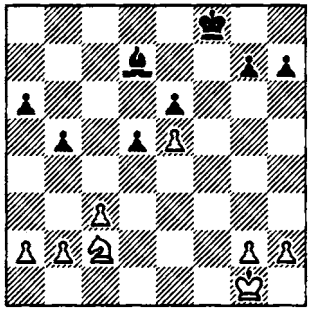
274 ▲

274. 1... b6! 2. ♗d2 [2. ♔b1 loses in view of 2... ♔b3 followed by b4!, b5, and ♘d6-c8-b6-a4−+] **2... ♘f2?!** The win could have been achieved by 2... b4! 3. ab (if 3. cb, then 3... ♘d2 4. ♔d2 ♔b3 5. ♔c1 c3!, winning) 3... ♘f2 4. ♗e1 (also

4. b5 could not save White due to 4... ♘d3! 5. b3 ♔b5 (zugzwang) 6. bc ♔c4–+) 4... ♘d3! 5. ♗g3 (or 5. ♗d2 b5 6. b3 cb 7. ♔d3 ♔a3 8. ♗c1 b2 9. ♗b2 ♔b2 10. ♔d2 ♔a3! 11. c4 dc 12. ♔c3 ♔a4 13. e4 fe 14. f5 ef 15. d5 e3 16. d6 e2 17. ♔d2 c3 18. ♔e2 ♔b3 19. d7 c2 20. d8♕ c1♕, winning in the arisen queen ending) 5... b5! (another zugzwang) 6. ♗h2 ♘e1 7. ♔d1 ♘g2! 8. ♗g1 ♔b3 9. ♗f2 ♔b2 10. ♔d2 ♔b3 (zugzwang again) 11. ♗g3 ♘e3! 12. ♔e3 ♔c3 13. ♗e1 ♔b2 14. ♔d2 c3 15. ♔d3 c2 16. ♗d2 c1♕ 17. ♗c1 ♔c1 18. ♔c3 ♔d1 19. ♔d3 ♔e1 20. ♔e3 ♔f1 21. ♔f3 ♔g1 22. ♔g3 ♔h1!–+ **3. ♗e1 ♘h3?** Irrevocably missing the win; it was not too late to retreat by 3... ♘e4 4. ♗d2 b4! **4. ♗g3= ♘g1 5. ♗f2 ♘f3 6. ♗g3** A pawn is of no importance, while the black knight is simply offside. **6... b4 7. cb** Also possible is 7. ab b5 8. ♔d1! ♔b3 9. ♔c1 ♘g1 10. ♔b1 ♘e2 11. ♗e1 ♘g1 12. ♗g3= **7... b5 8. ♔c3 ♘g1 9. ♗f2 ♘f3** Not falling into the last trap: 9... ♘e2 10. ♔c2!+– **10. ♗g3 ♘g1 11. ♗f2 ♘f3** Draw.

Let us now examine two more difficult examples of utilizing the knight's advantage over a "bad" bishop. They have become classics thanks to the typical plans here demonstrated by the winners.

Zubarev - Aleksandrov
Moscow, 1915



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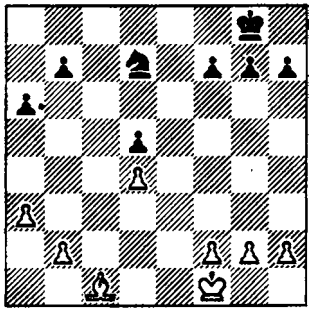
275. White's plan consists of the following steps. 1) White brings his king to c5; Black must meet this with his king on c7. 2) The knight attacks the g7- and h7-pawns, thus creating new weakness in the opponent's camp. 3) Black is forced to defend his weak pawns with his bishop. 4) A zugzwang position is achieved. 5) Black loses material. **1. ♔f2 ♔e7** [1... ♔f7 does not save Black. After 2. ♔e2 ♔g6 3. ♘e3 ♔g5 4. g3! the black king is faced by a "wall" on the K-side, whereas the white king penetrates into the opponent's camp on the Q-side.] **2. ♔e3 ♔d8 3. ♔d4 ♔c7 4. ♔c5 ♗c8 5. ♘b4** Starting the second stage of the plan. **5... ♗b7 6. g3 ♗c8 7. ♘d3 ♗d7 8. ♘f4! g6** Otherwise White plays 9. ♘h5, and in response to 9... g6, attacks the h7-pawn by 10. ♘f6. **9. ♘h3! h6 10. ♘f4! g5 11. ♘h5 ♗e8 12. ♘f6 ♗f7 13. ♘g4 h5 14. ♘e3! ♗g6** Now, if 14... h4, then 15. gh gh 16. ♘g2; or 14... g4 15. ♘g2 ♗g6 16. ♘f4 ♗f7 17. b4+– zugzwang. **15. h4!** Fixing the h5-pawn. **15... gh 16. gh ♗e4!** So far Black prevents the white knight from reaching f4. **17. ♘f1 ♗f3 18. ♘d2 ♗e2 19. ♘b3 ♗g4 20. ♘d4 ♗h3 21. ♘e2 ♗f5 22. ♘f4 ♗g4 23. b4!** (zugzwang) **23... ♔d7 24. ♔b6 ♗f3 25. ♔a6 ♔c6 26. ♘e6**, and Black resigned.

Seidy - Fischer
New York, 1963



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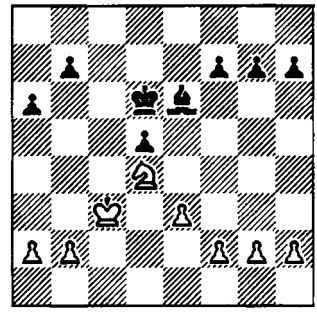
276. It is not easy for Black to utilize his advantage, since White has only one weakness, the d4-pawn. Black's plan involves a K-side pawn advance in order to create another weakness for White. **1... ♘f8 2. ♔e2 ♘e6 3. ♔d3 h5 4. ♗e3 ♔h7 5. f3 ♔g6 6. a4 ♔f5 7. ♔e2** White has to stick to waiting tactics. **7... g5 8. ♔f2 ♘d8!** The knight is transferred to a more active square. **9. ♗d2! ♔g6 10. ♔e3** [10. g4!? deserved attention.] **10... ♘e6! 11. ♔d3 ♔f5 12. ♗e3 f6** Black does not hurry. **13. ♔e2 ♔g6 14. ♔d3 f5** Siezing space. **15. ♔e2 f4 16. ♗f2 ♘g7** [16... g4!?] **17. h3 ♘f5 18. ♔d3 g4 19. hg** Black threatened 19... g3 followed by 20... ♘h4−+ **19... hg 20. fg ♘h6 21. ♗e1?!** A fatal mistake. By 21. ♔e2 ♘g4 22. ♗g1! White could have maintained the balance, for example: 22... ♔f5 (or 22... a5 23. ♔f3 ♔f5 24. g3!) 23. ♔f3 (with the idea of 24. g3) 23... ♘f6 24. ♗h2 ♘h5 25. a5! ♔g5 26. g3! (or even 26. g4!=) **21... ♘g4∓** Now White has two weaknesses, d4 and g2. **22. ♗d2** Bad is 22. ♔e2 ♔f5 23. ♔f3 due to 23... ♘h2 24. ♔e2 ♔e4−+. **22... ♔f5 23. ♗e1 ♘f6 24. ♗h4 ♘e4 25. ♗e1 ♔g4 26. ♔e2 ♘g3! 27. ♔d3** [27. ♔f2 ♘f5 28. ♗c3 ♘e3!−+; 27. ♗g3 ♔g3 28. ♔f1 f3−+] **27... ♘f5 28. ♗f2 ♘h4 29. a5** No better is 29. ♗h4 ♔h4 30. ♔e2 ♔g3 31. ♔f1 f3−+. **29... ♘g2 30. ♔c3 ♔f3 31. ♗g1 ♔e2 32. ♗h2 f3 33. ♗g3 ♘e3** With the idea 34... ♘f5−+. White resigned.

The previous examples proves that even though a bishop is restricted by its own pawns, one weakness is usually insufficient for a win.

Flohr - Capablanca
Moscow, 1935



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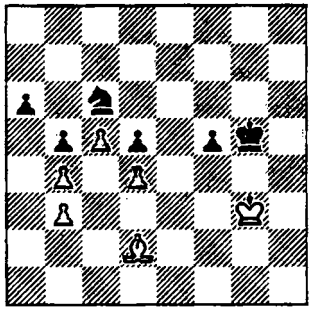
277. By exact play Black holds his ground. His main task is to avoid the creation of new weaknesses. In order to do this, he has to properly place his pawns on both wings. **1... b6! 2. f4 ♗d7 3. ♘f3 f6! 4. ♔d4 a5 5. ♘d2 ♗c8 6. ♘b1 ♗e6! 7. ♘c3 ♔c6!** White is unable to penetrate into the opponent's camp neither with his knight, nor with his king - all the invasion squares are protected. **8. a3 h6 9. g3 h5!** Otherwise White transfers his knight to h4, advances his pawn

to f5, and supports it by g4. Then he transfer the knight to f4, and with the black king at c6, White plays ♘e6!, transposing into a won pawn ending. **10. b4 ab 11. ab ♔d6 12. b5! g6** This is the position Black aimed for. **13. f5!** White's only chance to play for a win. **13... gf** This is forced because in response to 13... ♗f5, White has the decisive 14. ♘d5 ♗d7 15. ♘f6 ♗b5 16. ♘d5 ♔c6 17. ♘e7+– **14. ♘e2 ♗d7** Better is 14... ♗g8 15. ♘f4 ♗f7 16. h3 ♗e8, but the move in the game is also sufficient for a draw. **15. ♘f4 ♗e8 16. ♘d5 ♗b5 17. ♘b6 ♗c6 18. ♘c4 ♔e6 19. ♘b2 ♗b5 20. ♘d1 ♗e2 21. ♘f2 ♗f1! 22. ♘d3** The last attempt which is parried by Black. **22... ♗d3! 23. ♔d3 ♔e5 24. ♔e2 ♔e4! 25. h3** [25. ♔f2 h4! 26. gh f4=] **25... ♔d5! 26. ♔f3 ♔e5** A draw was agreed. Indeed, after 27. h4 ♔d5 28. ♔f4 ♔e6 29. e4 fe 30. ♔e4 f5 the rest is clear.

V. A Knight is the best blockading piece; it defends and attacks simultaneously.

Vaganian - Chechelian
Kaluga, 1968



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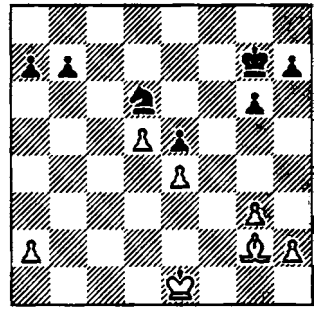
278. Standing on c6, the knight not only blockades the c5-pawn, but at the same time attacks the white pawns at b4 and d4. Black elegantly converts his advantage into a win. **1... f4! 2. ♗f4 ♔f5 3. ♗d2** [or 3. ♔f3 ♘d4 4. ♔e3 ♘c2 5. ♔f3 ♘b4–+] **3... ♔e4 4. ♗c3** The best chance. **4... ♔d3 5. ♗a1 ♔c2! 6. ♔f4 ♔b3 7. ♔f5** [7. ♔e3 is even worse.] **7... ♘b4 8. ♔e6 ♔c4! 9. ♔d6 a5 10. ♗b2** [10. c6 does not save White in view of 10... ♘c6! 11. ♔c6 a4 12. ♔b6 a3 13. ♔a5 (Black threatened 13... b4 followed by 14... b3) 13... a2! 14. ♔b6 b4 15. ♔a5 ♔b3!–+] **10... a4 11. ♗a3 ♘a6 12. ♔c6 b4 13. ♔b6 ♘b8! 14. ♗c1 a3 15. ♔a5** [15. ♔b7 ♔d4!–+] **15... ♘c6** White resigned.

Eliskases - Flohr
Semmering, 1937



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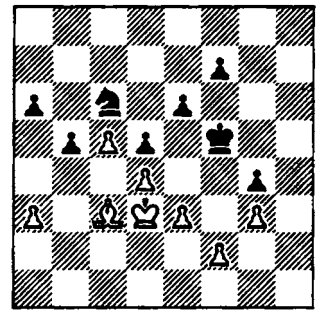
279. In this ending too, Black manages to use his blockading knight. **1... b5 2. ♔d2 a5 3. ♔d3 ♔f6** The king is heading for the Q-side. **4. ♗f3 ♔e7 5. h4?** White should not weaken his K-side pawns. Stronger would have been 5. ♗d1 ♔d8 6.

a4!? Nevertheless, after 6... ba! 7. ♗a4 ♔c7 White's position remained difficult. **5... h6 6. ♗d1 ♔d8 7. a4** Now this is not as strong as it was previously. **7... ba** Even stronger was 7... b4! **8. ♗a4 ♔c7 9. ♗c2 ♔b6 10. ♔c3 ♔b5 11. ♔b3 ♔c5 12. ♔a4 ♘c4 13. ♗b3?** A decisive mistake. White could have resisted after 13. ♗b1 ♘d2 14. ♗d3 **13... ♘d2 14. ♗c2 ♘f1! 15. ♔a5 ♘g3 16. ♔a4 ♘h5** The rest is clear. **17. ♔b3 ♔d4! 18. ♔b4 ♘f6 19. d6 g5 20. hg hg 21. ♔b5 g4 22. ♗d1 g3 23. ♗f3 ♔e3 24. ♗h1 ♔f2 25. ♔c6 g2 26. ♗g2 ♔g2 27. d7 ♘d7 28. ♔d7 ♔f3** White resigned.

280. 1... f6 2. ♗e1 e5 3. ♗d2 ♔e6 4. ♗e1 ♔d7 5. ♗c3 ♔c7 6. ♔c2? White waits passively. White should have tried to create counterplay by 6. ♔e2! with the idea of 7. f3, though Black would have retained a doubtless advantage. **6... ♔b7 7. ♔b3 a5 8. ♗a1 a4! 9. ♔c2** If 9. ♔c3, then 9... ♔a6 with the idea of 10... ♔a5 followed by 11... b4. **9... b4!∓ 10. ab ♘b4 11. ♔c3 ♘c6 12. ♗b2 ♔a6 13. ♗c1**

Kolarov - Karner
Bulgaria, 1970



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♔b5 14. ♗b2 ♘b4 15. ♗a3 ♘a6 16. ♗b2 ♘c7 17. ♗a3 ♘e6 18. ♔d3 ♘g5 19. ♗b2 ed 20. ed ♘e4 21. ♔e3 ♔b4 22. c6 a3 23. c7 ♘d6 24. ♗a1 ♔b5 25. ♔d3 [25. ♔f4 ♔c6 26. ♔g4 ♔c7 27. ♔f4 ♔c6 28. ♔e3 ♔b5 29. g4 ♔c4 30. f4 ♘e4!−+] **25... ♔c6 26. ♔c3 ♔c7 27. ♔b4** [27. ♔d3 ♘e4 28. ♔e3 ♔c6] **27... ♘e4 28. ♔a3 ♘f2 29. ♗b2 ♔d6!−+ 30. ♗c1 ♔e6 31. ♗e3 ♘d1 32. ♗g1 ♘c3 33. ♔b3 ♘e2 34. ♗f2 ♔f5 35. ♔b4 ♔e4 36. ♔c5 f5**, and in view of 37... f4−+, White resigned.

6.3 BISHOP AGAINST KNIGHT - CONCLUSIONS

Having studied the previous examples, one can come to the following conclusions.

A knight is stronger than a bishop when:

1) *The bishop is restricted by its own pawns.*

2) *The knight is a good blockading piece.*

3) *It can create different tactical possibilities. As it was once noticed by Smyslov, the knight is a more "tricky" piece.*

The bishop turns out stronger than the knight much more often.

1) *The bishop can cut off the knight from the main theatre of events.*

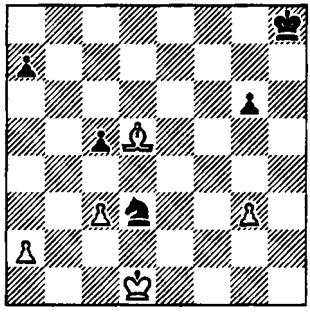
2) *The bishop is evidently stronger in positions with passed pawns, especially on different wings.*

These bishop's advantages have already been examined. Besides them, the bishop has some other remarkable features.

3) *The defender is unable to protect his weak squares from an enemy's king's invasion - sooner or later the bishop will help its king to penetrate into the opponent's camp.*

4) *A bishop is good while attacking opponent's weak pawns.*

Voitsesin - Geres
Germany, 1975

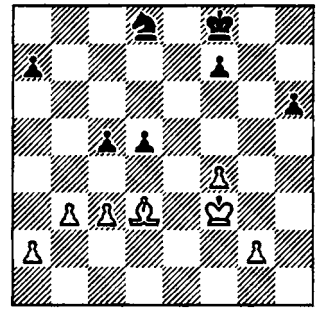


281 △ +−

281. Black is powerless to prevent a white king's penetration either on the Q-side, or on the K-side. **1. ♔e2** Also possible is 1. ♔c2. **1... ♘e5** [1... ♘b2? 2. ♗b3+−] **2. ♔e3 ♔g7 3. ♔e4 ♔f6 4. ♗g8!** With the idea 5. ♔d5. **4... ♘c6 5. ♗b3!** [5. ♔d5? ♘e7] **5... ♘e7 6. g4!** Zugzwang. **6... ♔g5 7. ♗e6 ♔f6 8. ♗d7 g5 9. a3** Black is helpless. **9... a6 10. a4 a5 11. c4!** White's complete domination. **11... ♘g6 12. ♔d5 ♔e7 13. ♗f5 ♘h4 14. ♗e4!** Black resigned.

282. In this position too, White wins easily. **1. c4! d4** No better is 1... dc 2. ♗c4 ♔e7 3. ♔e4 ♔d6 4. ♔f5 ♔e7 5. ♔e5 ♘c6 6. ♔d5 ♘b4 7. ♔c5 ♘a2 8. ♔c6+− **2. ♔e4 ♘e6** [or 2... ♔e7 3. ♔d5 ♘e6 4. g3 △ 5. f5+−] **3. f5 ♘c7 4. ♔e5**

Browne - Pilnick
Lone Pine, 1975



282 △ +−

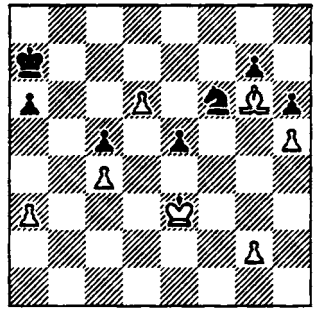
♔e7 5. f6 ♔d7 6. ♗f5 ♘e6 On 6... ♔c6, 7. ♗g6+− decides. **7. b4! d3** [7... cb 8. ♗e6 fe 9. ♔d4+−] **8. ♗d3 ♔c7** [8... cb 9. ♗f5+−] **9. b5 ♘d8 10. ♗e4** Black resigned.

In the examined examples, invasion squares in the defender's camp were evident, but sometimes the stronger side must create them.

283. White breaks with his king into the opponent's camp. **1. d7! ♘d7 2. ♔e4 ♔b7 3. ♔d5 ♔c7 4. ♗f7** [4. ♗f5 ♘f6] **4... e4** This is forced. **5. ♔e4 ♔d6 6. ♔f5 ♔e7 7. ♗d5** [7. ♔g6? ♘e5−+] **7... ♘b6 8. ♗g8! ♘d7** [8... ♔f8 9. ♗e6 ♔e7 10. ♔e5] **9. ♔g6 ♔f8 10. ♗e6 ♘b6** [10... ♘f6 11. ♗c8 (or 11. g4)] **11. ♔f5 ♔e7 12. ♔e5** (zug-

zwang) **12... ♘a8 13. ♗c8 a5 14. ♗a6 ♘c7 15. ♗b7 ♔d7 16. ♗f3 ♔e7 17. ♗c6! ♘e6 18. ♔d5+– ♘f4** [18... ♔f6 19. g3] **19. ♔c5 ♘h5 20. ♔b6 ♔d8** [20... ♔d6 21. c5+–] **21. ♔a5 ♔c7 22. ♔b5 ♘f4 23. c5 ♘d3 24. a4 ♘e5 25. ♗e4 h5 26. a5 h4 27. a6 ♔b8 28. c6** Black resigned.

Estrin - Stojanov
Bulgaria, 1969



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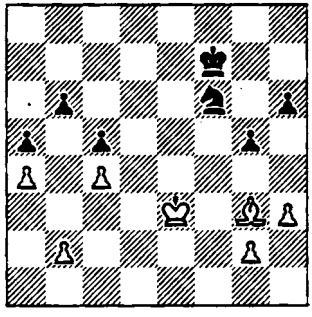
A bishop is good while attacking opponent's weak pawns:

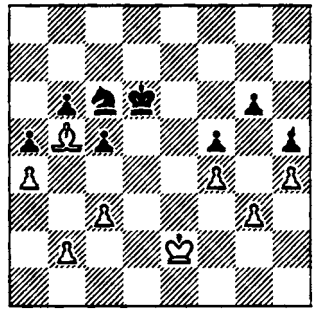
Konstantinopolski - Kasparian
Moscow, 1947



284 △

284. Black's position is hopeless. The winning plan, consisting of three steps, is typical. 1) Black's pieces are tied to the defense of his weak pawns. 2) White improves the position of his king. 3) Being in a zugzwang position, Black is forced either to create himself new weaknesses, or to allow the enemy king's penetration into his camp. **1. ♗c7 ♘d7 2. ♔e4 ♔e6 3. ♗d8** Zugzwang. **3... ♘e5 4. b3 ♘c6** The only opportunity. After 4... ♘d7 5. g4 Black can resign. **5. ♗b6 ♔d6 6. g4 ♘d4 7. ♗a5 ♘b3 8. ♗c3**, and White wins.

Fischer - Taimanov
Vancouver, 1971



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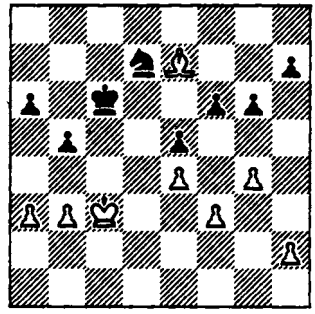
285. Black is clearly worse: he has weak pawns, whereas White has invasion squares, b5 and d5. Fischer precisely converts his advantage into a win. **1. ♔d3 ♘e7** White already threatened 2. ♗xc6 ♔xc6 3. ♔c4 ♔c7 4. ♔b5 ♔b7 5.c4! ♔c7 6. ♔a6 ♔c6 7. ♔a7 ♔c7 8. b3! ♔c6 9. ♔b8, winning. **2. ♗e8 ♔d5 3. ♗f7 ♔d6 4. ♔c4 ♔c6! 5. ♗e8 ♔b7** Nothing is changed by 5... ♔c7. **6. ♔b5 ♘c8! 7. ♗c6 ♔c7 8. ♗d5 ♘e7** No better is 8... ♘d6 9. ♔a6 ♘e4 10. ♗f7 ♘g3 11. ♗g6 ♔c6

12. ♗e8 ♔c7 13. ♔a7 ♘e2 14. ♗h5 ♘f4 15. ♗f7, and White wins. **9. ♗f7!** Nothing is achieved by 9. ♗f3 ♘g8; bad is 9. ♗b3? ♔b7 10. ♗f7 ♔a7 11. ♗g6 ♘g6 with a draw. **9... ♔b7 10. ♗b3 ♔a7 11. ♗d1! ♔b7 12. ♗f3 ♔c7** Black is forced to allow the white king in at a6. Even worse is 12... ♔a7 13. ♗g2+– **13. ♔a6 ♘g8 14. ♗d5 ♘e7 15. ♗c4! ♘c6** [or 15... ♔c6 16. ♗b5 ♔c7 17. ♗e8] **16. ♗f7 ♘e7 17. ♗e8!** Forcing Black's next move. **17... ♔d8 18. ♗g6!** A decisive sacrifice. **18... ♘g6 19. ♔b6 ♔d7 20. ♔c5 ♘e7 21. b4** White's pawns are unstoppable. **21... ab 22. cb ♘c8 23. a5 ♘d6 24. b5 ♘e4 25. ♔b6 ♔c8 26. ♔c6 ♔b8 27. b6** Black resigned.

286. Here too, Black loses due to his weak pawns. **1. ♔b4 ♔b6 2.**

Pekarek - Prandstetter
Czechoslovakia, 1991



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♗d8 ♔c6 3. a4! Clearing a pathway for the king. **3... ba 4. ba g5?! 5. ♗e7 ♔c7 6. a5 ♔b7 7. ♔c4 ♔c6 8. h3 h6 9. ♗b4 ♘b8 10. ♗f8 ♔d7 11. ♔c5! ♘c6 12. ♔b6** It's all over now. **12... ♘d4 13. ♔a6 ♔c6 14. ♗e7! ♘f3 15. ♗f6 ♘g1 16. ♔a7 ♘h3 17. a6 ♘f4 18. ♔b8 ♘e6 19. a7** Black resigned.

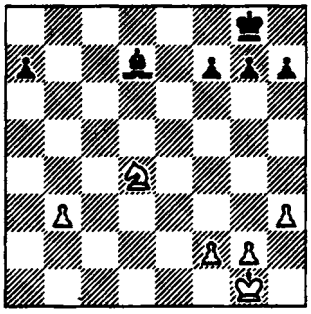
6.4 A BISHOP IS SIMPLY STRONGER THAN A KNIGHT

Because a bishop is slightly stronger than a knight, all other things being equal, the side with the bishop often manages to tilt the balance in his favor in some way: by trapping the knight, by putting the opponent in zugzwang, by creating a passed pawn, or by penetrating into the enemy camp with the king.

Let us examine some examples.

287. At first sight the position seems equal, but bishop is bishop! **1... ♔f8 2. ♔f1 ♔e7 3. ♔e2 ♔d6 4. ♔d3 ♔d5 5. h4** Preventing the unpleasant 5... g5. **5... ♗c8 6. ♘f3** After 6. f3 ♗a6 7. ♔e3 ♔c5 White also has difficult problems. **6... ♗a6 7. ♔c3 h6** Restricting the white knight. **8. ♘d4 g6 9. ♘c2 ♔e4 10. ♘e3 f5 11. ♔d2 f4 12. ♘g4** If 12. ♘c2, then 12... ♗f1 13. ♘e1 ♔f5 14. f3 g5 15. hg ♔g5, and the king penetrates to g3. **12... h5 13. ♘f6 ♔f5 14. ♘d7 ♗c8 15. ♘f8** [15. ♘c5 ♔g4] **15... g5! 16. g3** After 16. hg ♔g5 the knight is trapped. **16... gh 17. gh** Invasion squares have appeared in White's camp. **17... ♔g4 18.**

Stolz - Kazhdan
The Hague, 1928



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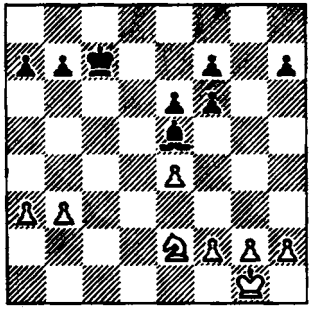
♘g6 ♗f5 19. ♘e7 ♗e6 20. b4 ♔h4 Somehow insensibly Black has won a pawn. **21. ♔d3 ♔g4 22. ♔e4 h4 23. ♘c6 ♗f5 24. ♔d5 f3! 25. b5 h3 26. ♘a7 h2 27. b6 h1♕ 28. ♘c6 ♕b1 29. ♔c5 ♗e4**, and at last White resigned.

Chekhover - Lasker
Moscow, 1935



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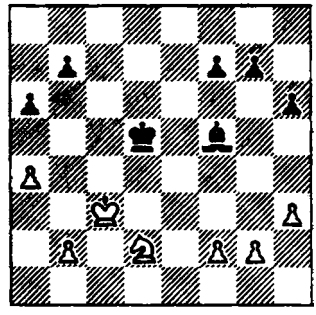
288. The game continued: **1. ♔f1** In spite of his doubled pawn, Black has an edge. White does not have time for setting up a fortress, transferring his knight to d3. On 1. a4 there follows 1... ♔c6 2. ♘c1 ♔c5; whereas 1. ♘c1 is impossible due to 1... ♗b2. **1... b5!** Fixing the weak pawn at a3. Nothing is achieved by 1... ♗b2 2. a4 ♔c6 3. ♔e1 ♔c5 4. ♔d2 ♔b4 5. ♔c2, and the white king has arrived just in time. **2. ♔e1 ♗b2 3. a4 ba 4. ba ♔c6!** Worse is 4... ♔b6 5. ♔d2 ♔a5 6. ♔c2 ♗e5 7. f4 followed by 8. ♔b3. **5. ♔d2 ♔c5 6. ♘c3** [6. ♔c2 ♗d4 7. f3 ♔c4!] **6... ♔b4 7. ♘b5 a5! 8. ♘d6 ♔a4 9. ♔c2** (9... ♔b3 was threatened) **9... ♗e5 10. ♘f7 ♗h2 11. ♘d8 e5** Black has obtained an extra passed pawn. **12. ♘c6 ♗g1 13. f3 ♗c5 14. ♘b8 ♔b5!** Chasing the knight. **15. g4 ♗e7 16. g5 fg 17. ♘d7 ♗d6 18. ♘f6 ♔c4**, and White resigned, because 19. ♘h7 fails in view of 19... ♗e7−+.

Spassov - Panchenko
Plovdiv, 1982



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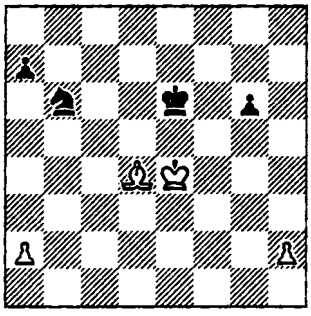
289. If it were White to play, he could have successfully defended by 1. h4. But the move is Black's... **1... g5!** Fixing the opponent's weak pawns. **2. a5 h5 3. ♘c4 ♗e6 4. b4 h4! 5. f3?! f6** Black does not have to hurry. **6. ♘b2 ♗d7!** The bishop is transferred to the a6-f1 diagonal. **7. ♘c4 ♗b5 8. ♘e3 ♔e5 9. ♘g4 ♔f4! 10. ♘f6 ♗f1 11. ♘h5** The only chance. **11... ♔f5?** Black could have easily won by 11...

♔e5! 12. g3 ♗h3 13. f4 gf 14. ♘f4 Otherwise Black would promote his h-pawn. 14... ♗f5!−+ **12. g4 ♔g6 13. ♔d2 ♗h3 14. ♔e1** A draw was agreed. Suddenly the bishop is trapped.

Krnic - Flear
Wijk aan Zee, 1988



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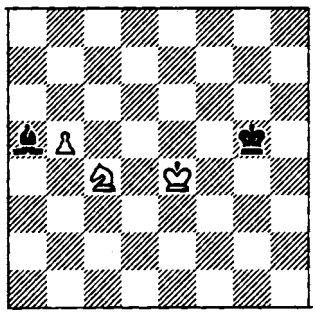
290. In this position the players agreed a draw. After the game Flear demonstrated that White could have won by **1. ♔f4! ♘c8 2. ♔g5 ♔f7 3. ♔h6!** White wins by putting his opponent in zugzwang. **3... ♘b6** [3... a6 4. ♗c5! (trapping the knight) 4... ♔f6 5. h4 ♔f5 (or 5... ♔f7 6. ♔h7 a5 7. a4 (zugzwang) 7... ♔f6 8. ♔g8 ♔f5 9. ♔f7 ♔g4 10. ♔e8! ♔h4 11. ♔d7 ♔g4 12. ♔c8 ♔f5 13. ♔b7 ♔e6 14. ♗b6+−) 6. ♔g7 ♔g4 7. ♔f7! ♔h4 8. ♔e6 ♔g4 9. ♔d7 ♔f5 10. ♔c8 ♔e6 11. ♔b7 ♔d5 12. ♗e7 a5 13. a4+−] **4. ♔h7 ♘c8** [4... ♘d5 5. ♗a7 ♘f6 6. ♔h8+−] **5. a4! ♘b6 6. a5 ♘c8** [6... ♘c4 7. a6+−] **7. h4+−**

6. Positions to solve.



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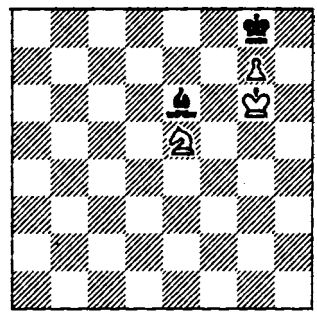

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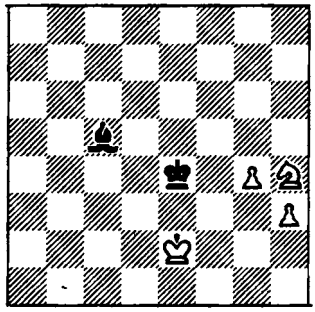

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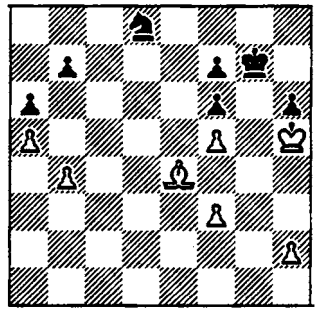

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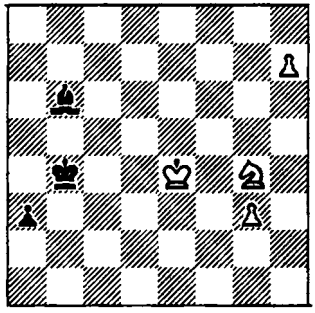

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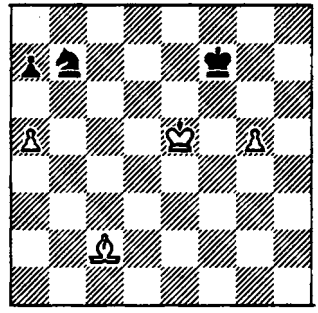

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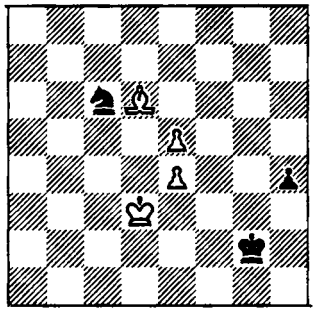

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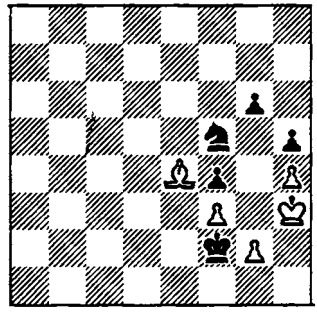

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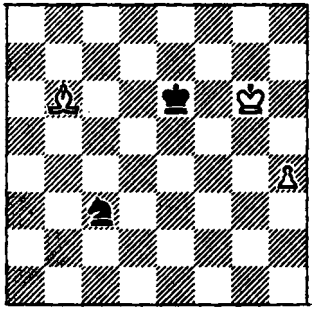

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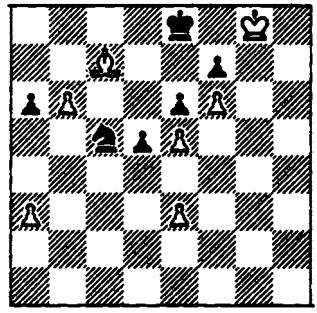

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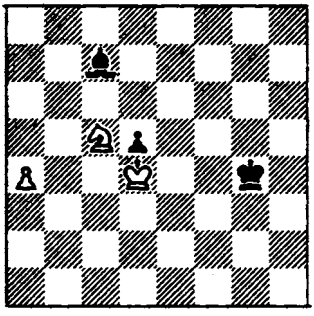

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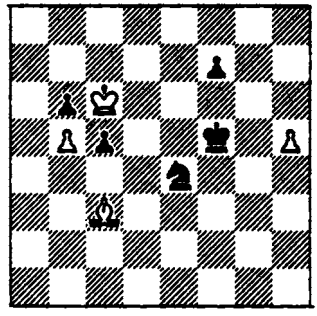

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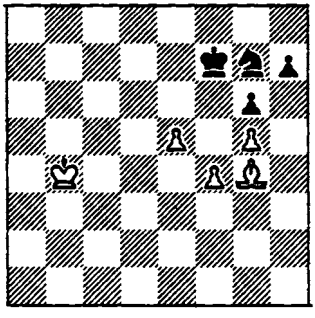

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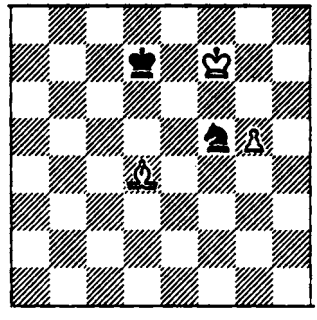

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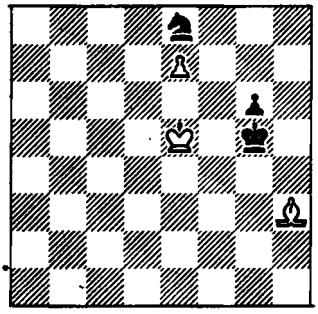

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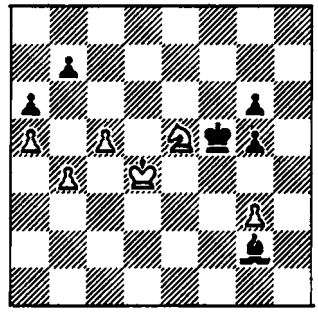

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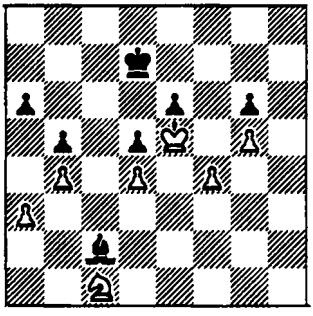

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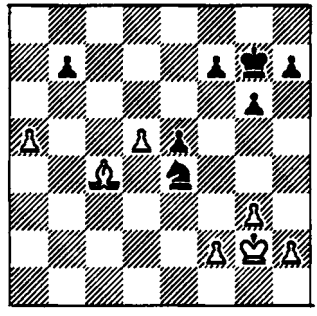

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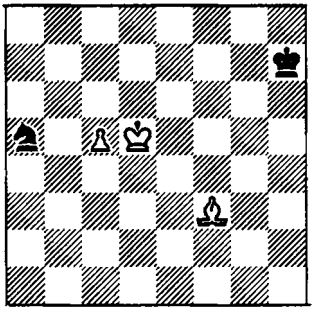

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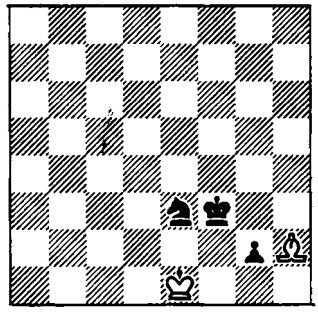

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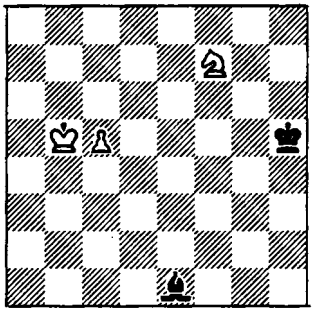

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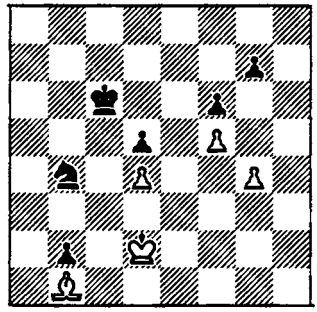

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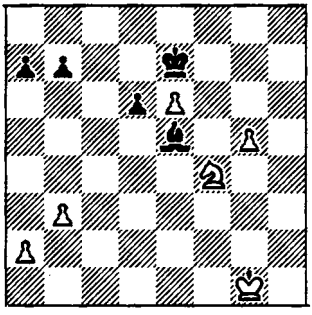

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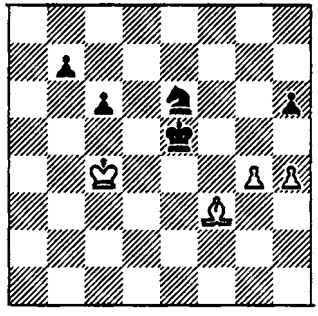

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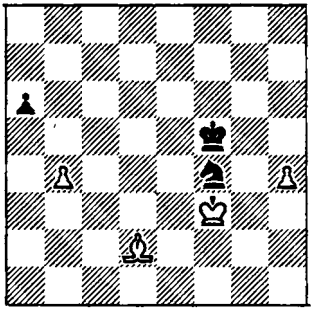

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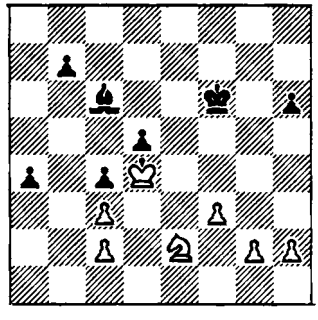

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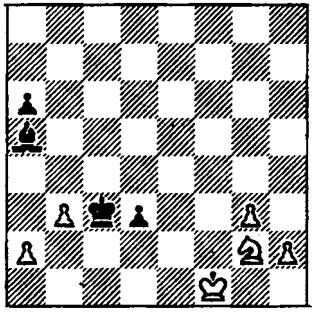

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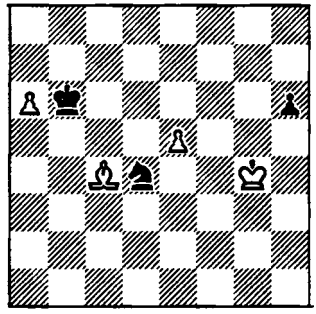

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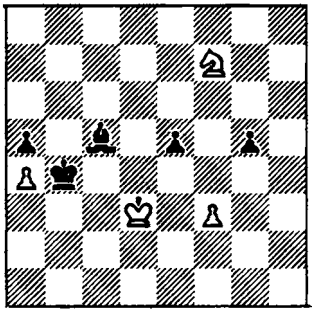

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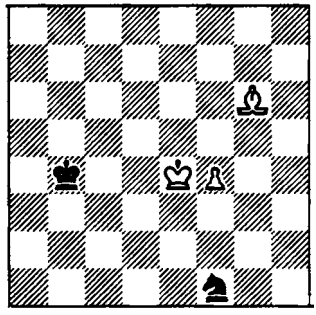

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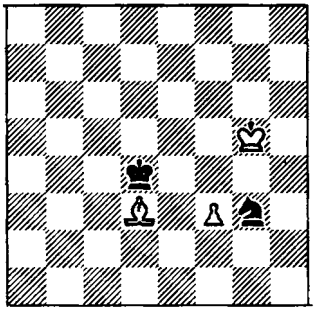

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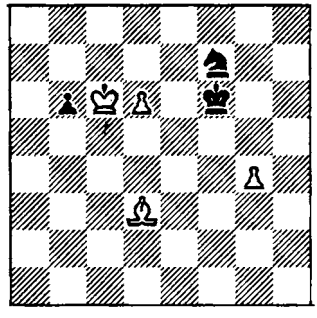

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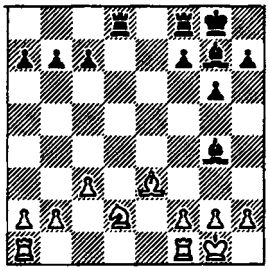
7. BISHOP PAIR IN THE ENDGAME

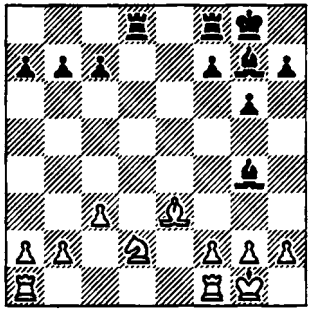


The first world champion Wilhelm Steinitz was the first who told about the advantage secured by a pair of bishops. He worked out a method of play for the player with the bishop pair: by advancing his pawns along all the front, he gradually deprives the opponent of squares for knight's maneuvering. Steinitz won many memorable games with the bishop pair; the following two are real classics.

7.1 SIMPLE CASES

In this section we will examine the most simple cases where the player with the bishop pair wins without any visible efforts - it may even seem that the two bishops win by themselves!

English - Steinitz
London, 1883



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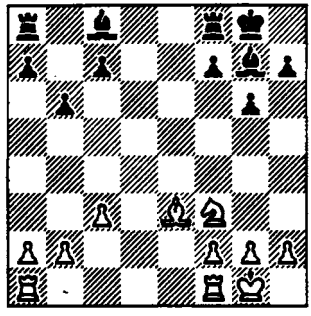
291. Black is better. In a very instructive way Steinitz magnifies his advantage, step by step restric-ting White's pieces, first of all the knight. **1... ♖fe8 2. ♘b3 b6!** Depriving the knight of the c5-square. **3. h3 ♗e6 4. ♖fd1** Necessary was 4. ♘d4 ♗d7 5. a4, retaining chances for a draw. **4... c5!** Now the knight at b3 is completely out of play. **5. ♗g5 f6 6. ♗f4 ♔f7 7. f3 g5** Having seized space on the Q-side, Black is doing the same on the K-side. **8. ♖d8 ♖d8 9. ♗e3 h6 10. ♖e1 f5 11. f4** Black threatened 11... f4, severely squeezing White's position. **11... ♗f6 12. g3 a5! 13. ♘c1 a4 14. a3 ♗c4** Soon White will have no moves at all. **15. ♔f2 gf** A specific approach. 15... ♖d5, followed by an advance b5-b4, was good also. **16. ♗f4 ♗g5!** This is the point: the bish-op exchange reveals White's weak-nesses. **17. ♗g5 hg 18. ♔e3 ♔f6 19. h4** This loses by force, but White's position was defenseless in any case. **19... gh 20. gh ♖e8 21. ♔f2 ♖e1 22. ♔e1 ♔e5 23. ♘e2 ♗e2 24. ♔e2 ♔f4 25. c4 ♔g4 26. ♔e3 f4 27. ♔e4 f3 28. ♔e3 ♔g3** White resigned.

In the same tournament and in a similar fashion, Steinitz won the fol-lowing ending.

Selman - Steinitz
London, 1883



292 ▲

292. 1... c5! Depriving White of the important d4-square. **2. h3 ♗e6 3. ♖fd1 ♖fd8 4. a3** White can hardly manage without this weakening. **4... ♗b3 5. ♖d8 ♖d8 6. ♘d2 ♗a4 7. ♖e1 h6** Black prepares a pawn advance on the K-side. **8. g4** As it was shown in the previous example, a passive defense could not save White. **8... ♗f8 9. ♘e4 ♗c6 10. ♘d2 f6** Black does not hurry and calmly improves his position, while White does not have any counterplay. **11. h4 ♔f7 12. f3 ♖d5 13. ♔f2 f5! 14. g5 h5 15. ♗f4?** This is definitely a mistake, but one can hardly advise White something better. **15... ♗d6! 16. c4 ♖d4 17. ♗e3** [17. ♗d6? ♖d2 18. ♖e2 ♖d6–+] **17... ♖h4 18. ♘f1 ♖h3** White resigned.

Steinitz's games perfectly demonstrate a winning plan with the bishop pair: a pawn advance on both flanks, a seizure of space, and a final squeeze of the opponent's pieces. In the middlegame, when there are many pieces on the board, it is difficult for the player with the bishop pair to use this method without exposing his own king's position. Anyway, in the middlegame many other factors should be taken into account while evaluating a position and working out a plan: attack on the king, pawn structure, open files - these are more important than the bishop pair. That is why, while speaking about the bishop pair we will be referring only to the bishop pair in the endgame.

As a rule, the player with the bishop pair wins easier when there are no other pieces on the board, and so he can make the best of his bishops.

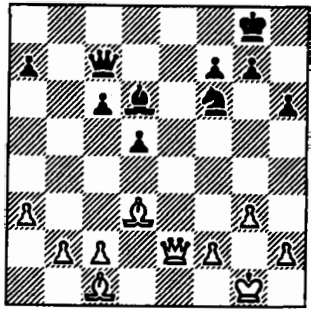
Many chessplayers, even masters and grandmasters, underestimate the power of a bishop pair. Here are two examples taken from the games by Rudolf Spielmann, one of the strongest grandmasters from the beginning of the 20th century.

293. In this position a draw was agreed, though White has a clear advantage. He can play c2-c4, after which Black is faced with a difficult choice: either to advance his d-pawn thus allowing White to create a passed pawn, or to create himself a weakness on c6. In both cases Black's defense is difficult.

294. In this position too, the players agreed a draw, though after **1. c5** it was difficult for Black to hold on.

Thus in one prestigious supertournament Spielmann lost at least half a point, and this is all the more incomprehensible because he could play for a win without any risk.

Spielmann - Vidmar
New York, 1927



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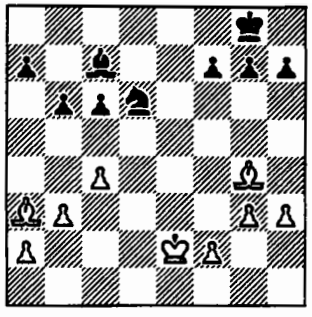
Spielmann - Capablanca
New York, 1927

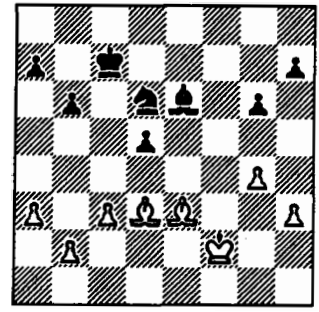


294 △ ±

Let us now study some examples that prove the bishop's pair power

295. Black is in trouble. White threatens to break with his king to the g6- and h7-pawns. Besides, the black Q-pawns are also weak - sooner or later White will get to them. The d5-pawn is of no importance, and White will exchange it by playing c4 in order to open up diagonals for his bishops. **1. ♗c2** White does not have to hurry. **1... ♘c4 2. ♗c1 ♔d7 3. ♔g3 ♔e7 4. . ♔f4 ♔f6** Black succeeds in blocking the white king's way, but only for a while. **5. h4 ♗d7 6. b3 ♘e5**

Bronstein - Levenfish
Moscow, 1949

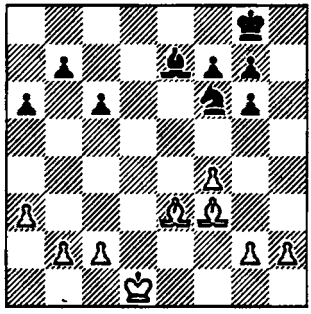


295 △ ±

Better is 6... ♘d6. **7. c4!** Bringing the dark-squared bishop into play. **7... ♔e6 8. ♗b2 ♘f7 9. cd ♔d5 10. ♗e4 ♔d6 11. ♗g7** White's bishops control all the board. **11... ♗e6 12. b4 ♔e7 13. ♗d3 ♘d6** If 13... ♗b3 or 13... ♗d5, preventing h4-h5, then 14. ♗e5! ♘e5 15. ♔e5 ♗e6 16. g5 followed by a bishop's transfer to d5. **14. h5 ♗f7 15. ♔g5 gh 16. gh ♗g8 17. h6** White has fixed the weakness on h7, and now his task is to penetrate with his king to g7. **17... b5 18. ♗d4 ♘c4 19. ♗c5 ♔e6 20. a4 a6 21. a5!** Fixing another weakness - the a6-pawn. **21... ♔e5 22. ♗f8 ♘e3 23. ♗g7 ♔d6 24. ♗e4 ♘d5 25. ♗f8 ♔c7** [25... ♔e5 26. ♗f5 followed by ♗c8] **26. ♔f5** The king finally breaks to the h7-pawn; the rest is clear. **26... ♘c3 27. ♗c2 ♘d5 28. ♔e5 ♘e3 29. ♗e4 ♘g4 30. ♔f5 ♘f2 31. ♗c2 ♗c4 32. ♔f6 ♗d3 33. ♗d3** Black resigned.

296. Here too, White's bishop pair is the main factor. By the way, note that this position is similar to the one that occurred in Spielmann - Capablanca, New York 1927.

Panchenko - Bykhovsky A.
Nevinnomysk, 1971

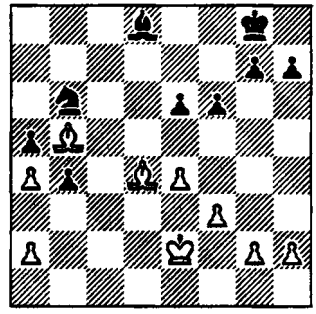


296 △ ±

White's plan is typical: to advance pawns on both flanks in order to restrict the opponent's pieces and to create weaknesses in his camp. **1. c4 ♔f8 2. b4 ♔e8 3. ♔c2 ♔d7 4. ♔b3 ♔c7 5. g4** According to the plan. **5... ♘e8 6. a4 ♔c8** Black is forced to wait passively for what White will undertake. **7. b5 ♔c7 8. ba ba 9. c5** Tightening the squeeze. **9... ♔b7 10. ♔c4 ♘c7 11. ♗e4 ♘e6 12. g5 ♘f8** Black is unable to find a good square for his knight. If 12... ♗d8, then 13. h4 ♗c7 14. f5. **13. ♗f3 f6** This simplifies White's task, but in case of a passive defense Black was also gradually losing. **14. h4 ♘e6 15. ♗e2 ♗d8 16. ♗d3 f5** [16... ♘f8 17. ♗d4, threatening 18. gxf6 ♗xf6 19. ♗xf6 gxf6 20. f5+–] **17. h5 ♗c7** No better is 17... gh 18. ♗f5 **18. h6 gh 19. gh ♘f8 20. ♔d4 ♘h7 21. ♗c4 ♘f6 22. ♗g8!** Black resigned.

297. Black seems to have a firm position, but it is not the case; rather quickly White converts his advantage into a win. **1. ♔d3 ♔f7 2. ♔c2 ♗c7 3. ♔b3 h5** Black is unable to approach with his king by

Boensch - Chekhov
1985

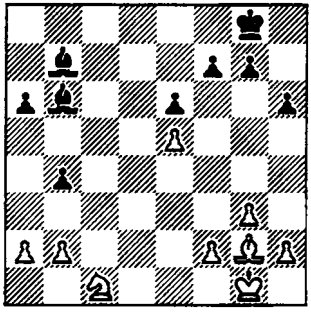


297 ▲

3... ♔e7 in view of 4. ♗c5. **4. h3 e5 5. ♗e3 h4** Black managed to "freeze" the K-side, but White breaks through on the Q-side. 5... ♔e6 does not work due to 6. h4, threatening 7. ♗e8. **6. ♗d2!** Threatening 7. a3. **6... ♘c8** This is forced, but now the white king penetrates to the a5-pawn. **7. ♔c4 ♗b6 8. ♗a6 ♘d6 9. ♔d5 ♔e7 10. ♔c6 ♗d4 11. ♗d3 g5 12. ♗c1 ♗f2 13. ♗b2 ♗e1** After the more stubborn 13... ♗e3 14. a3 ♗d2 15. ab ♗b4 White wins by 16. ♗c1 followed by ♗e3-c5. **14. ♔b6 ♘c8 15. ♔a5 b3 16. ♔a6 ba 17. ♗c4 ♔d7 18. ♗a2 ♘e7 19. ♗c4 ♘c8 20. ♗a3** Black resigned.

298. 1... ♗c8! Of course, not 1... ♗g2? **2. ♗e4 ♗d4 3. ♘d3 a5 4. ♔g2 f5 5. ef gf 6. g4** White is trying to set up a fortress, but against a bishop pair this attempt is usually doomed to failure. Here Black's task is to prepare f6-f5. **6... ♔f8 7. b3 ♔e7 8. ♔g3 ♔d6** The king has come to the center. **9. ♔f4 ♗d7 10. h3 ♗b5 11. f3 ♗d7!** Zugzwang. **12. ♔g3 f5** The plan is fulfilled, and White's position is falling apart. **13. gf ef 14. ♗b7 ♗b5 15. ♘e1**

Sosonko - Karpov
Waddinxveen, 1979

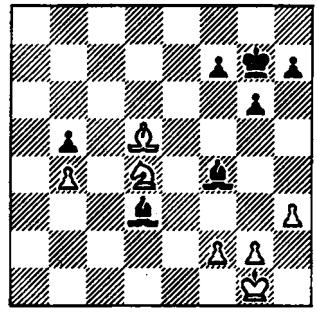


298 ▲ ∓

♗c3 16. ♘c2 ♗d3 White resigned.

299. In order to reach a draw, White needs only one move, ♗c6, but Black prevents this. **1... ♗e5! 2. ♘c6 ♗c3 3. ♘a7** Again, 4. ♗c6 is threatened. **3... ♗d4 4. ♘c6 ♗b6 5. g3** On 5. ♘e5 there follows 5... ♗e2 6. ♘f7 ♗c7 (threatening 7... ♗c4) 7. ♘g5 ♗d6 8. ♘e6 ♔f6 9. ♘c5 ♔e5∓ **5... f6 6. ♔g2 ♔f8 7. ♘a5** If White defends passively, Black transfers his king to d6. **7... ♔e7 8. ♘b3 ♗c4** This forces a transition to a bishop vs. knight ending, but 8... ♔d6 would have been even stronger: after 9. ♗b7 f5! White does not have any good

Vize - Yudovich
Varna, 1972



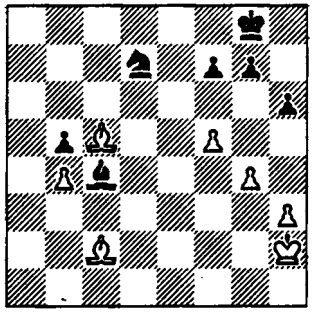
299 ▲ ∓

move. **9. ♗c4 bc 10. ♘a1 ♔d6** The passed c-pawn is extremely dangerous. **11. ♔f3 ♔d5 12. ♘c2 c3 13. ♔e2 ♔c4 14. f3 ♗a7** The b-pawn is doomed. **15. g4 g5 16. b5 ♗c5 17. ♘a1 ♔b5 18. ♔d3 ♔b4 19. ♘c2** White's last hope is to set up a fortress but the black king penetrates to his camp from the rear. **19... ♔b3 20. ♘a1 ♔b2 21. ♘c2 ♗b6 22. ♘b4 ♗c7 23. ♘c2 ♗e5 24. ♘e3 ♔c1** The rest is clear. **25. ♘c2** [25. ♔e2 ♗f4–+] **25... ♔d1 26. ♘e3 ♔e1 27. ♘c2 ♔f2 28. ♔e4 ♔e2 29. ♘a3 ♗d6 30. ♘c2 ♔d2** White resigned.

7.2 EXCHANGE OF ONE OF THE BISHOPS

Quite often while playing with a bishop pair a situation occurs when in order to utilize an advantage, it is both necessary and sufficient to trade one of the bishops for an opponent's knight or bishop. So it is with good reason the contradictory chessplayers saying: "a bishop pair is good just because one of the bishops can always be favorably exchanged". Nevertheless it is the bishop pair that allows the stronger side to obtain some advantage before such an exchange. As a rule, the bishop exchange is aimed either to break down an opponent's fortress, or to simplify a position.

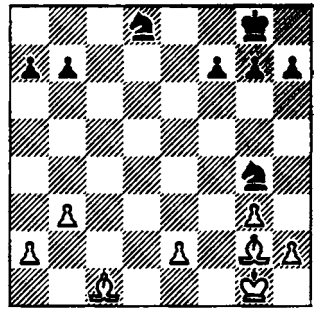
Karpov - Ivkov
Bugojno, 1980



300 Δ ±

300. White is better, but so far he has not achieved anything real. In order to obtain some more serious advantage, he must use his bishop pair. **1. ♗d6 ♘b6 2. ♔g3 ♗d5 3. ♔f4 ♘c4 4. ♗c5 ♗g2** Black has built a fortress which White is unable to take without an exchange of the light-squared bishops. But before this White improves his position. **5. ♗d3 f6** [5... ♗h3? 6. ♔g3+–] **6. h4 ♗c6 7. h5** Fixing the black pawns, which will further play an important role. **7... ♔f7 8. ♗e4 ♗d7 9. ♗d4 ♔e7 10. ♗a8** The safest square for the bishop. **10... ♗e8 11. ♔e4 ♗f7 12. ♗a7 ♔d7** If 12....♘e5, then 13. ♗c5 ♔e8 14. ♔d4 (or 14. ♗d6). **13. ♔d4 ♘e5 14. ♗d5** Black has a dismal choice. **14... ♘c6** Black loses after both 14... ♗d5 15. ♔d5 ♘g4 16. ♗c5 ♔e8 17. ♔c6; and 14... ♗e8 15. ♗c5 followed by 16. ♗f8. **15. ♗c6 ♔c6 16. ♗c5 ♗c4 17. ♔e4!**, and Black resigned. He is unable to prevent White from playing ♗f8-g7-h6, after which the bishop is transferred to d4. Then, diverting the black king by h5-h6-h7, White wins the f6-pawn and obtains a pair of connected passed pawns.

Petrosian - Panchenko
Vilnius, 1978



301 Δ ±

301. Black is on the verge of defeat. He would like to settle his knights on e4, e5, or e6, but his last hope is dashed against the power of White's bishop pair. **1. ♗f4 ♔f8 2. ♗f3 ♘f6 3. ♔f2 ♔e7 4. ♔e3 ♘d7 5. ♔d2 ♘f8** After 5... ♘c6 6. ♔c3 too, Black's defense is difficult. **6. ♗e3!** Forcing a decisive weakening of the black Q-side. **6... a6** [6... b6 is no better.] **7. ♔c3** Now White brings his king to b6; Black is unable to prevent this. **7... ♘fe6 8. ♔b4 ♔d6 9. ♔a5 ♔c7 10. ♗b6 ♔c8** It seems that Black still holds on, but **11. ♗d8!** By exchanging his bishop, White invades the key b6-square, after which Black will be completely paralyzed. **11...♘d8 12. ♔b6 ♔b8 13. ♗d5** Even one bishop is too strong. **13... h6 14. e3** Before decisive actions White reinforces his position. **14... ♔c8 15. a4 ♔b8 16. a5 ♔c8 17. e4 ♔b8 18. e5 ♔c8 19. b4 ♔b8 20. h4 ♔c8 21. h5 ♔b8 22. ♗e4 f6** If 22... ♔c8, then 23. ♗f5 ♘e6 (or 23... ♔b8 24. ♗d7) 24. ♗e6 fe 25. b5, and White wins the pawn ending thanks to his extra

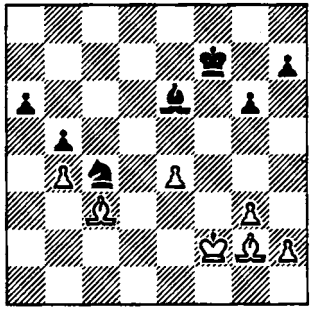
tempo, g3-g4. **23. e6! ♘e6 24. ♗b7 f5 25. ♗a6 f4** Black resigned.

We have already seen some examples of the bishop exchange previously, so we leave this section with just the last two.

7.3 BISHOP PAIR WITH A PASSED PAWN

A bishop is a long-range piece, therefore a bishop pair excellently supports a passed pawn. It is important that the pair of bishops can take control over all squares on the pawn's way. The defender has a hard job of stopping the pawn; his only chance is to block it on the square of his own bishop's color. The blockade, however, is usually removed with the help of zugzwang.

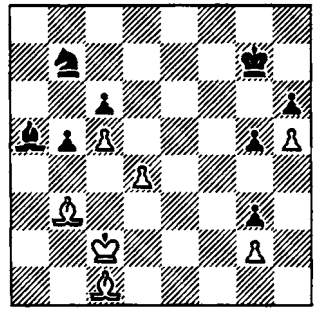
Portisch - Groszpeter
Hungary, 1981



302 △ ±

302. So far Black reliably blocks the e4-pawn, but by subtle play White manages to advance it. **1. ♔f3!** It is useful to provoke g5. **1... g5 2. ♔e2 ♗d7 3. ♔d3 ♔e6 4. h4!** Opening the position. **4... gh** If 4... g4, then 5. h5!, and the pawns at g4 and h7 become weak. **5. gh ♔d6 6. ♔d4 ♗g4 7. ♗e1** The bishop is transferred to g5 via g3 where it will support the advance of the e-pawn. **7... h5 8. e5 ♔e6 9. ♗d5 ♔f5** After 9... ♔e7 10. ♗b7 the a6-pawn is lost. **10. ♗g3 ♘d2 11. ♗g8!** The pawn is ready to advance. **11... ♗d1 12. e6 ♔f6 13. ♗e5 ♔e7 14. ♗f4 ♘c4 15. ♗g5 ♔f8 16. e7 ♔e8 17. ♗h7 ♘d6** Black has fortified his last defensive position, but he is powerless to hold it for a long time. **18. ♔e5 ♔d7 19. ♔f6** White tries to penetrate with his king to f8. **19... ♗b3 20. ♔g7 ♔e8 21. ♔f6 ♔d7 22. ♗g6** Threatening 23. ♔g7. **22... ♘e8 23. ♔e5 ♗d1** Black is powerless to defend all his weak points. **24. ♗f5 ♔c6 25. ♗e3 ♗f3 26. ♗c5 ♗e2** If 26... a5, then 27. ♗g6 ♔d7 28. ba+– **27. ♔f4 ♗c4 28. ♗g6 ♔d7 29. ♔g5** Black resigned.

Karpov - Seirawan
Brussels, 1986

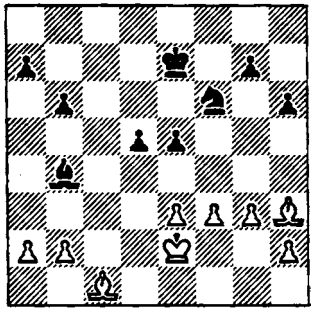


303 △ +–

303. 1. d5! Creating a passed pawn. **1... ♘c5 2. ♗b2 ♔f8 3. dc ♘a6** Black has to watch over the passed c6-pawn, at the same time protecting his weak pawn at h6.

That is why he now could not play 3... ♔e8 4. ♗g7+– **4. ♗a3 ♔e8** [4... ♗b4? 5. c7+–] **5. ♗e6 ♗b4 6. ♗b2 ♗f8** Black is also in trouble after 6... ♔f8 7. ♗c8! ♘c7 8. ♗e5 ♗a5 9. ♗g3. **7. ♗d7 ♔d8 8. ♗e5 ♘b4 9. ♔d2 ♘d5 10. ♗e6 ♘c7 11. ♗f7 ♘e8** Black is in zugzwang. He cannot move with his bishop due to ♗g7, nor he can stick to waiting tactics by 11... ♘a6 in view of the following piquant line: 12. ♗e6 ♘c7 13. ♗f5 ♘a6 14. ♔d1 ♘c7 15. ♗f6 ♔e8 16. ♗g6 mate **12. ♗e8!** By exchanging his bishop White transposes into a won bishop ending. **12... ♔e8 13. ♗f6!** It's all over now. Black's king must watch over the c6-pawn, while his bishop is powerless to defend two pawns at once, b5 and h6. **13... g4 14. ♔c3 ♗d6 15. ♗g7 ♗f4 16. ♔b4 ♔d8 17. ♔b5 ♔c7 18. ♔c5 ♗d6 19. ♔d5 ♗f4 20. ♗f8** [20. ♗e5 also wins.] **20... ♔b6 21. ♗d6 ♗g5 22. ♗g3** Black resigned.

Panchenko - Azmaiparashvili
Dnepropetrovsk, 1980

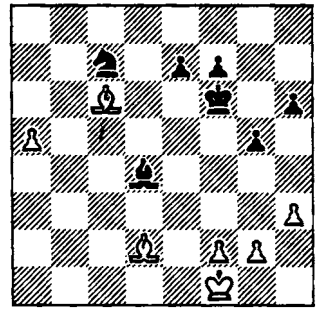


304 △

304. So far White does not have a passed pawn, but it will appear soon. **1. b3 ♗c5 2. ♗b2 ♗d6 3. f4! ef 4. ef ♔f7 5. ♔f3 ♘g8** Black is powerless to hold his knight on f6. **6. ♗d7 ♘f6 7. ♗f5 ♘g8 8. g4 ♘e7 9. ♗d7 g5** This simplifies White's task, Black is better to stick to waiting tactics. **10. f5** Being supported by the bishops, this pawn decides. **10... ♗h2 11. ♗e6 ♔e8** [11... ♔f8 12. ♗a3 followed by 13. f6+–] **12. ♗g7 ♘c6 13. ♗d5 ♘e5 14. ♔e4 ♘g4 15. f6 ♘e5 16. ♔f5 ♘f7** (17. ♔e6 was threatened) **17. ♗c6 ♔d8 18. ♔e6 ♔c7 19. ♗f3!** The simplest. From h5 the bishop supports the f-pawn, at the same time stopping the opponent's pawns. **19... ♘d8 20. ♔d5 ♗d6 21. ♗h5 ♘c6 22. f7 ♘b4 23. ♔c4 ♗e7** [23... ♘a2 24. ♗e5!+–] **24. a4 ♘c2 25. f8♕** The rest moves were not obligatory. **25... ♘e3 26. ♔b5 ♗f8 27. ♗f8 ♘f5 28. ♗g6 ♘d4 29. ♔c4 ♘f3 30. ♔d5 ♘d2 31. b4 a5 32. b5 ♘f1 33. ♗h6 ♘e3 34. ♔d4** Black resigned.

The farther from the center a passed pawn is, the more difficult is a defense.

Sherbakov - Akopian
Yurmala, 1989



305 △ ±

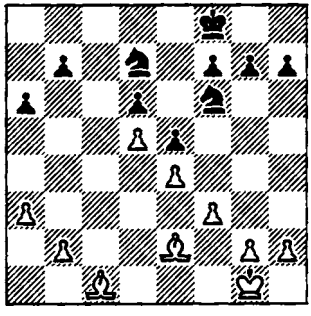
305. White has a large advantage: his passed a-pawn is extremely dangerous, while the black K-side

pawns are weak. **1. f4! ♔e6** After 1... gf 2. ♗f4 the pawn at h6 is doomed. **2. ♔e2 ♔d6 3. ♗f3 f6 4. fg fg** In response to 4... hg, unpleasant for Black is 5. g3 followed by h4 - against two lateral passed pawns Black is defenseless. **5. ♔d3 ♔c5 6. ♔e4 ♘b5** A desperate attempt of active counterplay. On 6... e6 White plays 7. ♗g4, transferring then his other bishop to g3. **7. ♔f5 e5 8. ♔g6!** White has precisely calculated all consequences of Black's counterplay involving an advance of the e-pawn. **8... ♘d6 9. ♔h6 e4 10. ♗e2 e3 11. ♗e1 ♘e4 12. ♗f3 ♘f2** An ending with opposite colored bishops after 12... ♘d2 13. ♗d2 ed 14. ♔g5 is hopeless for Black. **13. ♗e2 ♗f6 14. a6 ♔b6 15. ♔g6 ♗e7 16. ♔f5 ♘h1 17. ♔e4 ♗c5 18. ♔f5** A move repetition in time trouble. **18... ♗e7 19. ♔g4 ♗f6 20. ♗a5** The rest is clear. **20... ♔a7 21. ♗b4 ♗d4 22. ♔f3 ♘f2 23. ♗e7** Black resigned.

7.4 MORE COMPLEX EXAMPLES

Let us now examine several examples in which a win with a bishop pair was complicated and required good technique. The greatest difficulties arise in closed positions when the bishop's power is depreciated, and the defender obtains good chances to set up a fortress. In such cases, after lengthy maneuvering, gradual improving of the position, and putting the opponent in zugzwang, the stronger side usually employs one of the already examined methods: creation of a passed pawn, bishop exchange, etc. The stronger side's king plays a very important role here.

Flohr - Botvinnik
Moscow, 1933



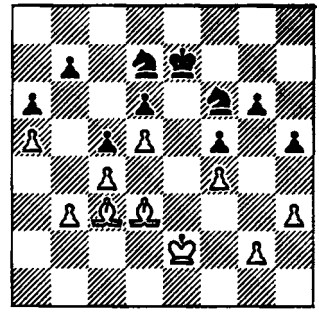
306 △ ±

306. 1. ♔f2 Stronger is 1. b4! preventing the maneuver 1... ♘c5 2. b4 ♘a4 followed by b7-b5. If 1... ♘b6, then 2. ♗d1! ♔e7 3. ♗b3 ♘e8 4. f4, and further play continues as in the game. **1... ♔e7 2. ♗e3 ♔d8 3. ♔e1 ♔c7 4. ♔d2 ♘c5 5. b4 ♘cd7?!** More stubborn would have been 5... ♘a4!? 6. ♗d1 b5 7. ♗a4 ba 8. ♔c3 ♘d7 9. b5 a5 **6. g3** More precise is 6. a4, preventing ♘b6-a4. **6... ♘b6 7. ♔c2 ♘bd7** Black misses his last chance to play 7... ♘a4 **8. a4! ♘b6 9. a5** Now the a6- and b7- pawns are fixed, constantly requiring protection. **9... ♘bd7 10. ♗c1 ♔d8 11. ♗b2 ♘e8 12. ♔d2 ♘c7 13. ♔e3 ♔e7 14. ♗f1** White improves his position. **14... ♘b5 15. h4 ♘c7 16. ♗h3 ♘e8 17. f4** Threatening 18. ♗d7 followed by 19. fxe5. **17...**

f6 18. ♗f5 This forces Black to weaken his K-side. **18... g6 19. ♗h3 h6** With the idea of playing g5 in response to f5, but it was better to keep the pawn on h7. **20. ♗c1 ♘g7 21. fe! de** Bad is 21... ♘e5 due to 22. ♗c8; whereas after 21... fe 22. ♔f3 h5 23. ♗g5 ♔e8 24. ♔e3 Black is paralyzed. **22. ♔f3 h5 23. ♗e3 ♔d6 24. ♗h6 ♘e8 25. g4!** Opening the position. **25... hg 26. ♗g4 ♘c7 27. ♗e3 ♘b5 28. ♔e2 ♘c7 29. ♔d3!** Zugzwang. **29... f5** This creates White a passed h-pawn which quickly decides the game, but no better is 29... ♘b5 in view of 30. ♗e6 ♔e7 31. ♗c5 ♘c5 32. bc followed by ♗c8. **30. ef gf 31. ♗f5** The rest is simple. **31... ♘d5 32. ♗d2 ♘7f6 33. ♔c4 ♔c6 34. ♗g6 b5 35. ♔d3! ♘e7 36. ♗e4 ♘ed5** [36... ♘e4 37. ♔e4 ♔d6 38. h5 ♔e6 39. h6 ♔f6 40. h7 ♔g7 41. ♔e5+–] **37. ♗g5 ♘h5** If 37... ♔d6, then 38. ♗f6 ♘f6 39. ♗b7+– **38. ♗f3 ♘g3 39. ♗d2** The immediate 39. h5 could have given Black chances for a draw after 39... ♘h5 40. ♗h5 ♘b4. **39... ♔d6 40. ♗g4** With the idea of ♗c8. **40... ♘f6 41. ♗c8 ♔c6 42. ♗e1! e4 43. ♔d4 ♘gh5 44. ♗f5 ♔d6 45. ♗d2** Black resigned.

307. The position is closed, which makes White's task difficult. In order to win, he must conduct two breakthroughs, b3-b4 and g2-g4, but only under favorable circumstances. **1. ♗e1 ♔f7 2. ♔e3 ♔e7 3. ♗c2 ♔f7 4. b4! cb** Otherwise White plays 5. b5 with the idea of 6. bxa6. **5. ♗b4 ♘c5 6. ♔d4** After 6. ♗c5 dc followed by ♘e8-d6 White

Uhlmann - Gligoric
Hastings, 1971

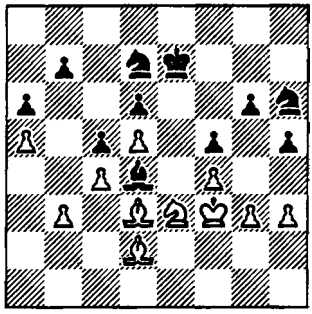


307 △ ±

is unable to win. **6... ♘fd7 7. ♗d1** Having fettered the black knights on the Q-side, White prepares a breakthrough on the K-side. **7... ♔e7** [7... h4? 8. ♗e1] **8. g4! hg 9. hg ♔f6 10. ♔e3** Threatening to attack the f5-pawn after 11. ♗c3 ♔f7 12. gxf5 gxf5 13. ♗h5. **10... b6** A dubious decision. Better was 10... fg, though Black's defense would be difficult in that case too. **11. gf gf** On 11... ba possible is 12. ♗c3 ♔f5 13. ♗c2. **12. ♗c5 ♘c5** After 12... bc 13. ♗a4 ♘b8 the white king's raid to h4 is decisive. Bad is also 12... dc due to 13. ♗a4. **13. ab a5 14. ♗c2 ♔e7** The f5-pawn is doomed. **15. ♔d2 ♔d8 16. ♗f5 ♘a4 17. b7 ♔c7 18. ♗c8 ♘c5 19. f5** Black is hopeless. **19... ♘e4 20. ♔c2 ♔b8 21. ♔b3 ♘d2 22. ♔a4 ♘c4 23. f6 ♘e5 24. ♔a5** Black resigned.

308. This example is similar to a previous one, with the addition of a couple of knights. White's plan is the same - to conduct g4 and b4. **1. ♘c2** The best square for the knight is h4, but so far White fails to find it. **1... ♗b2 2. ♔e3 ♘f6**

Polugaevsky - Uhlmann
Amsterdam, 1970



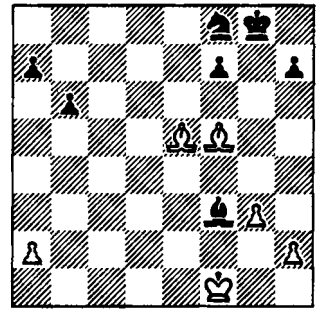
308 △ ±

Black's fortress seems impregnable. **3. ♘e1** White switches to a preparation of the g3-g4 advance, leaving the b3-b4 breakthrough in reserve. **3... ♗d4 4. ♔f3 ♗b2 5. ♘g2! ♘d7 6. ♘h4 ♔f6 7. ♔e3 ♘f7** Black believes he is in safety. **8. ♗c2 ♗a1 9. ♔e2 ♗b2 10. ♗e1 ♗a1 11. g4!** If Black kept his knight on h6, preventing g4, then White would break by 11. b4 cxb4 12. ♗xb4 ♘c5 13. ♗xc5 dxc5 14. d6. **11... hg 12. hg fg 13. ♘g6 ♔g7 14. ♘h4 ♔f8 15. ♗f5** The position has been opened, and the white bishops begin to work. **15... ♘f6 16. ♗c8 ♘d8 17. ♘f5 ♘h5** [17... ♘e8 18. ♗h4] **18. ♗d2 ♗d4 19. ♘d4** Black resigned.

In open positions a bishop pair may compensate for small material losses. For example, in the following ending White managed to win, being a pawn down.

309. White has an edge, but he must prevent Black from exchanging the Q-side pawns. **1. ♗b8 a6 2. ♗c8!** But not 2. ♗c7 b5 3. ♗c8 b4! 4. ♗a6 ♗d5= **2... ♗d5** [2... a5 3. ♗c7] **3. a3 ♗c4 4. ♔f2 ♘g6** Bad

Chernin - Petursson
Norway, 1979



309 △

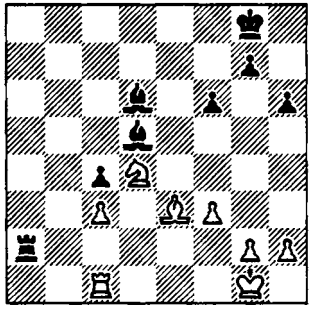
is 4... ♘e6 in view of 5. ♗a7. **5. ♔e3!** [5. ♗c7? ♘e7! followed by 6... ♘d5=] **5... ♘e7 6. ♗b7 a5** White threatened 7. ♔d4 followed by 8. ♗a7 or 8. ♗c7. **7. ♔d4 ♗e6 8. ♗c7 ♘c8** White forced his opponent to completely turn to defense, and now he reinforces his position on the K-side. **9. ♔e5 ♔g7 10. ♗d8 ♗h3 11. ♗e4 ♗e6** Black has to stick to waiting tactics. **12. ♗d3 ♗h3 13. ♗e2 ♗e6 14. g4! ♗b3 15. ♗a6 ♗e6 16. ♗e2 ♗b3** After 16... h6 17. g5 White creates a passed pawn on the h-file. **17. g5 ♗e6 18. h4 ♗h3 19. h5 ♗e6 20. ♗d3 ♗g4 21. h6** Now the black king will be tied to the defense of the h7-pawn. **21... ♔g8 22. ♗c7 ♗f3 23. ♗c4 ♗g4 24. a4?!** This move does not miss the win, but 24. ♔f6 was simpler. **24... ♗d1 25. ♔f6 ♗h5 26. ♗b5 ♗g4 27. ♗c4 ♗h5 28. ♗d5 ♗g6** Black is in zugzwang. On 28... ♔f8 there follows 29. ♗e4 ♗g6 (30. ♗f5 was threatened) 30. ♗b7+– **29. ♗b7 ♗c2!** Black's only chance is to set up a fortress. **30. ♗c6** 30. ♗c8 wins also, but under time pressure

Chernin does not dare to capture the knight. **30... ♗d3 31. ♗d7 ♗c2 32. ♗e8 ♗b3 33. ♗d7 ♗c2 34. ♔e5 ♗d1 35. ♔d4 ♗b3 36. ♔c3 ♗e6?!** Black could have sacrificed the knight by 36... ♗d1, transposing into the ending, which he permitted on move 29. Still, after 37. ♔b2 ♗f3 38. ♗c8 ♗c6 39. ♔a3 b5, as it was pointed out by Dvorietzky, White would have won. **37. ♗e6 fe 38. ♔c4 ♔f7 39. ♔b5 ♔g6 40. ♗b6 ♔g5** No better is 40... ♘b6 41. ♔b6 ♔g5 **42. ♔a5** e5 43. ♔b4 ♔f4 44. ♔c3! ♔f3 (44... ♔e4 45. ♔d2+–; 44... e4 45. ♔d2+–) 45. a5 e4 46. a6 , and the white pawn promotes with check. **41. ♔a5??** A blunder. White could have won by 41. ♗c5, trapping the knight. **41... ♔f6??** A blunder in response. After 41... ♘b6 42. ♔b6 e5 the pawn ending is drawn. **42. ♗c5! e5 43. ♔b5 ♔e6 44. ♔c6 e4 45. a5 ♘e7 46. ♔c7! ♘d5 47. ♔b7** Black resigned.

7.5 BISHOP PAIR WITH ROOKS ON THE BOARD

In endings with rooks the plan of utilizing a bishop pair is the same as without rooks: the stronger side advances his pawns, creates weaknesses in the opponent's camp and then attacks them. Moreover, creation of a passed pawn, bishop exchange, as well as all other already examined methods, work also with rooks on the board. Of course, the stronger side should not be afraid of exchanging rooks.

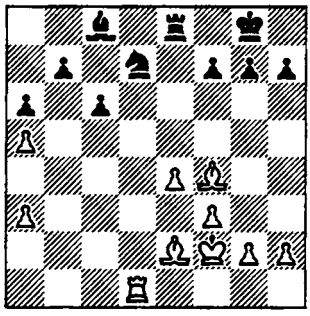
Rohlin - Botvinnik
Leningrad, 1926



310 ▲ ∓

310. Black's plan involves a pawn advance on the K-side, but first of all he transfers his bishop to d3 where it will restrict the white rook. **1... ♗f7! 2. ♖d1 ♗g6 3. ♘c6** Perhaps, it makes sense to sacrifice a pawn by 3. ♘f5 ♗h2 4. ♔h2 ♗f5, transposing into an ending with opposite colored bishops. **3... ♗d3 4. ♗d4** Necessary is 4. ♘b4 ♗b4 5. cb ♖b2 6. ♗d2, and though White's position is clearly worse, it is playable, for example 6... ♗e2 7. ♗c3. **4... ♖b2 5. ♖e1 ♔h7 6. ♘e7 h5!** Preparations are over, and Black begins a final storm. **7. ♘d5 h4 8. ♘e3?** White should not have allowed 8... h3. **8... h3 9. g3 f5 10. f4** This is forced. **10... ♗e4 11. ♖a1 ♔g8 12. ♖e1 g5!** A decisive blow. **13. ♖d1** [13. fg ♗g3] **13... gf 14. ♗a7 fg** White resigned.

Kasparov - Smyslov
Vilnius, 1984

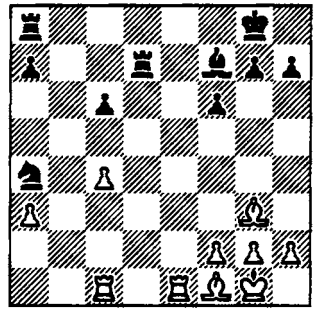


311 △ ±

311. In this example White also magnifies his advantage by means of a pawn advance on the K-side. **1. g4 ♘c5** After 1... h6 Black should consider the h4-h5 advance, which will sooner or later reveal the weakness of the black pawns at g7 and h6. **2. ♗e3 ♘d7** [2... ♘e6 3. g5] **3. g5!** Fixing the black K-side pawns. **3... ♘e5 4. ♗d4 ♘g6 5. ♔g3 ♘f8 6. h4 ♖d8 7. f4 ♗e6 8. ♗c3** The rook exchange will not make Black's life easier. **8... ♖d1 9. ♗d1 ♘d7 10. f5 ♗c4 11. h5!** Preventing 11... f6, which would be met by 12. h6! **11... h6 12. gh gh 13. e5** Black's position is hopeless: his king is tied to the defense of the h6-pawn, while White threatens to break with his king on the Q-side. **13... ♘c5 14. ♔f4 ♗d5 15. ♗c2 f6** This simplifies White's task. **16. e6 ♔g7 17. ♗b4 ♘b3 18. ♔e3 c5 19. ♗c3,** and Black resigned, because he is unable to prevent ♗e4 followed by a breakthrough of the white king.

312. 1. c5! Black is clearly worse: his knight is shut out of play, while the white bishop has an excellent outpost at d6. **1... ♖e8 2. ♖e8**

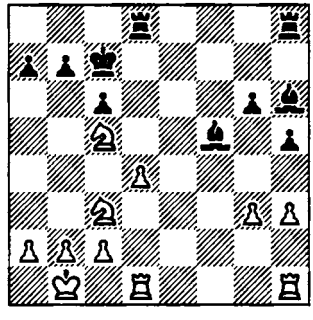
Kasparov - Smyslov
Vilnius, 1984



312 △ ±

♗e8 3. ♗d6 Worse is 3. ♖c4 due to 3... ♖d1! 4. ♖a4 ♗g6 5. ♖a7 ♗d3, and White's win is doubtful. **3... ♗f7 4. ♖b1 ♗d5** Stronger is 4... h5 5. ♖b8 ♔f7 6. ♖f8 ♔e6. Dangerous is 6... ♔g6 because of 7. ♗d3 ♔h6 8. ♗f4 ♔h5 9. ♗f5 with mating threats. **7. g3 g6 8. ♗a6 ♖d6** (this is forced) **9. cd ♔d6 10. ♖f6 ♔e5 11. ♖f8 c5 12. ♖e8 ♔d4 13. ♖d8! ♔e5 14. f4 ♔e4 15. ♗f1 ♗b3 16. ♔g2 ♘b2**, and Black resigned.

Beliavsky - Ivanchuk
Linares, 1995



313 ▲ ∓

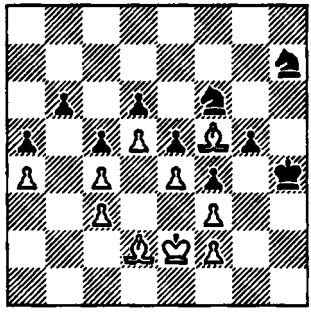
313. Despite being a pawn dawn, Black is better, because his bishops are obviously stronger than the

white knights. Besides, the white K-side pawns require protection. **1... ♗e3 2. ♖de1!?** Weak is 2. ♘b3 due to 2... ♗f2. **2... ♖de8!** Of course, not 2... ♗d4 3. ♘e6, and White retains good drawing chances. **3. ♘b3 ♗f2 4. ♖e8 ♖e8 5. g4** There is nothing better. **5... hg 6. hg ♗g4 7. ♖h7 ♔d6 8. e4 ♖e7 9. ♖h2** Exchanging rooks also could not have saved White. **9... ♗e3 10. a5 ♗f5 11. ♘e2 ♔d5! 12. ♘c3 ♔c4 13. ♖e2 ♗g5—+ 14. ♖g2 ♗f4 15. ♔a2 g5 16. ♖f2 b6 17. ♔a3**, and in this hopeless position White lost on time.

7.6 SUCCESSFUL FIGHT AGAINST BISHOP PAIR

Sometimes a pair of bishop turns out weaker than a bishop and a knight or two knights, though such cases are very rare. This usually occurs in closed positions when the bishops are restricted by their own or opponent's pawns. Here are some typical examples.

Donchenko - Steinberg
Kharkov, 1967

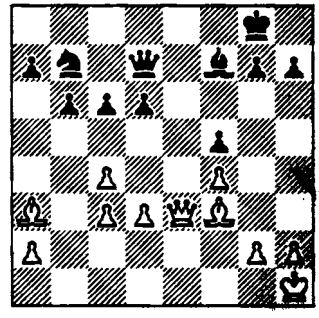


314 ▲ ∓

314. In this position the knights are obviously stronger than the bishops. The game continued: **1... g4! 2. fg** If 2. ♗g4, then 2... ♘g4 3. fg ♘g5. **2... ♘g5 3. f3 ♔g3 4. ♗e1 ♔g2 5. ♗h4** the bishop is released, but... **5... ♘f3! 6. ♗f6 ♘g5! 7. ♗g5 f3 8. ♔d2 f2**, and Black went on to win.

315. Black is better because of White's problem bishop at a3 and weak pawns at c3 and c4, but a win is difficult. **1... ♘d8 2. ♗d1 c5**

Suba - Smyslov
Las Palmas, 1982



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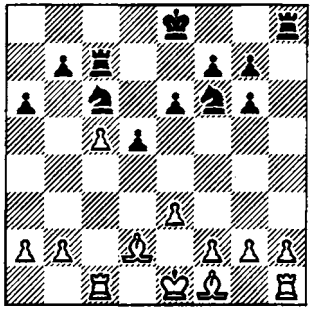
Further restricting the bishop. **3. ♗c1 ♔f8 4. ♕e2 ♕c6 5. ♕c2 d5 6. ♗f3 ♕d7 7. cd ♗d5 8. ♗e2** Avoiding a bishop exchange after which Black's advantage would be apparent. **8... ♘e6 9. ♗e3 ♔e7 10. ♕d2 ♕c6** All Black's pieces are placed excellently. **11. ♗f1 c4! 12. d4 a5 13. ♕b2 ♘c7 14. ♗c1 ♘b5 15. ♕c2 ♔f6 16. ♔g1 ♗e4** Black step by step intensifies his pressure. **17. ♕f2 ♔f7** But not 17... ♘c3 in view of 18. d5, enlivening

the bishop. **18. ♗d2 ♘d6 19. ♕h4 h6 20. ♕h5 ♔g8 21. ♕g6 ♗d5!** With the idea of hiding the king at h7. **22. ♗e1 ♗f7 23. ♕g3 ♕e4 24. ♕h4 ♔h7 25. ♗f2 ♗d5** Perfect harmony. **26. ♕d8 ♘b5** Starting decisive actions. **27. ♕b6 ♘c3 28. ♕a5 ♘e2 29. ♗e2** [29. ♔h1 c3–+] **29... ♕g2** mate. A brilliant victory.

Dorfman - Panchenko
Cheliabinsk, 1975



316 ▲ ∓

316. The position is closed, and White lacks development. Black has an advantage but he must play boldly. **1... ♘e4 2. a3** [2. f3 loses a pawn due to 2... ♘g3 3. ♖g1 ♘f1 4. ♔f1 ♖h2] **2... ♔e7 3. b4 ♘e5** The knights dominate over the bishops. **4. ♗e2 a5!** Threatening 5... axb4 6. axb4 ♖a8. **5. ♖a1 f6** On 5... ♖a8 there follows 6. ♗c1 ab 7. ♗b2 f6 8. ab. **6. ♗c1 ♖a8 7. f3** This loses a pawn. Better was 7. ♗b2. **7... ♘c3! 8. ♗b2 ab 9. ab ♖a1 10. ♗a1 ♘a2!** This is the point. **11. ♔d2 ♘b4 12. ♖b1 ♘a6 13. ♗d4 ♘c5 14. ♗c5 ♖c5 15. ♖b7 ♔f8** The rest of the game does not relate to the subject, and therefore is given without annotations. **16. ♗b5 g5 17. ♖b8 ♔e7 18. h3 ♖c7 19. ♖g8 ♔d6 20. ♗f1 ♖a7 21. ♔c3 ♖a3 22. ♔d2 ♖a1 23. ♗e2 ♖g1 24. f4 ♘c4 25. ♗c4 dc 26. g4 ♖g2 27. ♔d1 ♔d5 28. fg fg 29. e4 ♔e4 30. ♖g7 ♖h2 31. ♖g6 ♔d3 32. ♔e1 c3 33. ♖e6** White resigned.

7.7 HOW THE POSITIONS WITH A BISHOP PAIR ARISE?

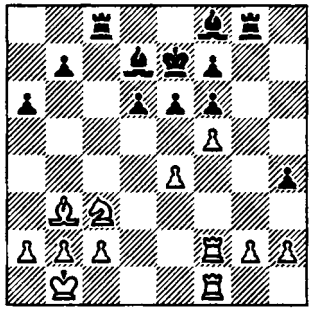
In opening theory there are many systems in which one of the players obtains a bishop pair: the Nimzo-Indian, the Cambridge Springs variation in the Queen's Gambit Declined, the Ruy Lopez, the Rauzer system in the Sicilian, the French, and others. Not always the player with the bishop pair has an advantage after the opening, because the opponent usually gets some compensation: lead in development, attack on the king, better pawn structure, etc. The possessor of the bishops dreams about the future endgame, but, as it was picturesquely said by Tartakower, "between the opening and the endgame the gods created the middlegame". That is why the player with the bishop pair sometimes strives for the endgame even at the cost of a pawn, relying on the bishops' power.

Here are some examples.

In a well-known line of the Rauzer system, after the introductory moves **1. e4 c5 2. ♘f3 ♘c6 3. d4 cd 4. ♘d4 ♘f6 5. ♘c3 d6 6. ♗g5 e6 7. ♕d2 a6 8. O-O-O ♗d7 9. f4 b5 10. ♗f6 gf 11. f5 ♕b6 12. ♘c6** It was previously considered that Black is forced to recapture at c6 with the queen, because on **12... ♗c6** there follows the unpleasant **13. fe fe 14. ♕f4**, and in the case of 14... ♗e7 15. ♕g4 White is better. Nevertheless, later on it was discovered that Black has an interesting possibility: **14... h5!**, and after **15. ♕f6 ♕e3 16. ♔b1 ♖h6! 17. ♕f3** [or 17. ♕h4 ♗e7] **17... ♕f3 18. gf ♖f6** followed by ♔e7 and ♗h6, the game transposes into an endgame where Black's chances are not worse despite being a pawn down.

In the next game Black conducted a similar pawn sacrifice.

Suetin - Botvinnik
Moscow, 1952

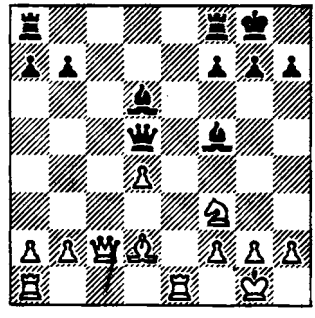


317 ▲

317. 1... ♗h6! With the idea 2... ♗e3 3. ♖e2 (or 3. ♖f3) 3... ♗d4. **2. fe fe 3. ♖f6 ♖cf8 4. ♖f8 ♗f8!** One rook should be preserved from being exchanged. **5. ♖f2 ♗h6 6. ♗c4 ♗e3 7. ♖e2 ♗g1 8. g3** After 8. h3 Black keeps better chances, and so White gives up his extra pawn, hoping for a draw. **8... hg 9. hg ♖g3** Black regained a pawn and retained the advantage thanks to his pair of bishops; then, by exact play, Botvinnik converted it into a win.

318. 1. e4 e5 2. ♘f3 ♘f6 3. ♘e5 d6 4. ♘f3 ♘e4 5. d4 d5 6. ♗d3 ♗e7 7. O-O ♘c6 8. c4 ♘b4 9. cd ♘d3 10. ♕d3 ♕d5 11. ♖e1 ♗f5 12. ♘c3 ♘c3 13. ♕c3 ♗e6! By sacrificing a pawn, Black completes his development. **14. ♕c7 ♗d6 15. ♕c2 O-O 16. ♗d2 ♗f5**

Huebner - Smyslov
Velden, 1983

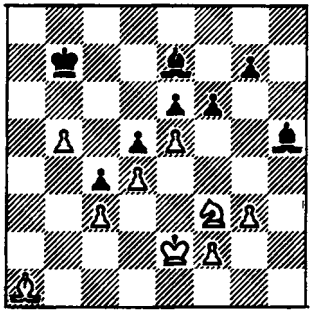


318 △ =

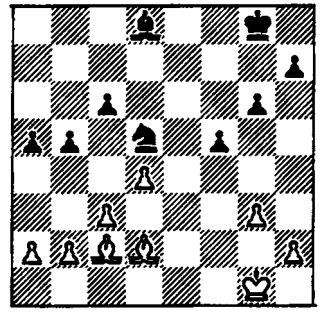
Black's bishop pair completely compensates for the sacrificed pawn; the game ended in a draw.

The examined examples confirm that in open positions a bishop pair has an advantage over a bishop and a knight, as well as over two knights, which can be roughly evaluated as half a pawn.

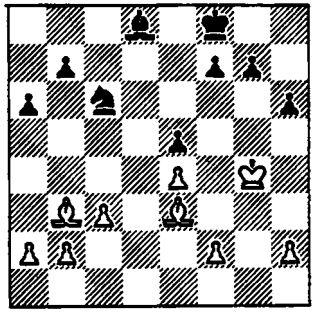
7. Positions to solve.



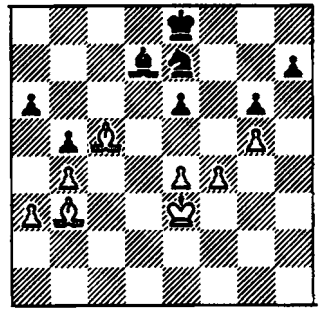
1 ▲ −+



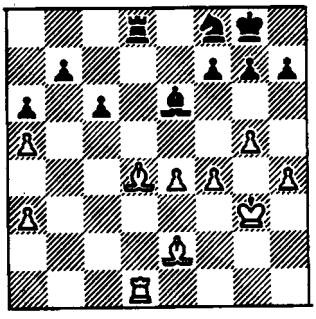
4 △ ±



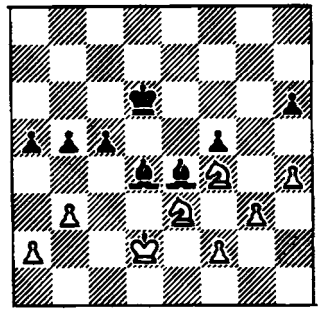
2 △ ±



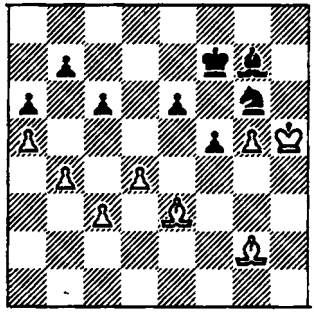
5 △ +−



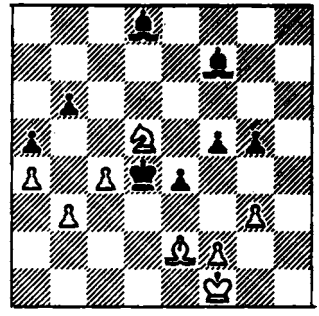
3 △ ±



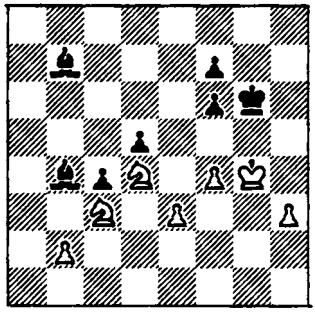
6 ▲ −+



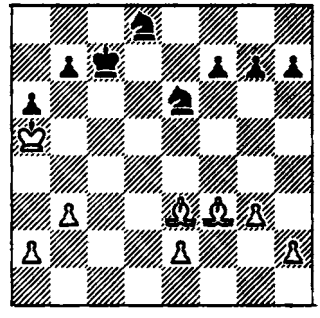
7 △ +–



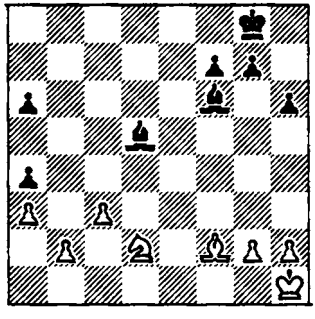
10 ▲ –+



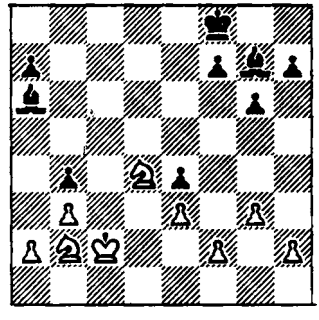
8 ▲ =



11 △ +–



9 ▲ ∓



12 ▲ –+

Solutions to the contest tasks

1. PAWN ENDINGS

1. 1. g5 hg 2. h6 ♔f5 3. h7+– Shirov - Ivanchuk, Linares 1994

2. 1. g4! 1:0 Kharlov - Ernst, Haninge 1992

3. 1... ♔b5 2. ♔e3 ♔c4!= Salov V - Timman, Saint John (m/1) 1988 [2... ♔b4?? 3. ♔d4+–]

4. 1. a4! ♔e5 2. b4 ♔d5 3. g5 c5 4. g6 ♔e6 5. g7 1:0 Letelier - Cobo, Habana 1966

5. 1. h6! ♔e6 [1... f4 2. g6 ♔f6 3. gh+–] **2. g6**+– Capablanca - Lasker Ed, New York 1924

6. 1. c5! ♔d5 2. c6 1:0 Miligan - Budulina, Batumi 1999

7. 1. b3! [1. b4? ♔a8 2. b5 ♔b8 3. b6 ab 4. ab ♔a8=] **1... ♔a8 2. b4 ♔b8 3. b5 ♔a8 4. b6**+– Lautier - Piket, Dortmund 1995

8. 1... g3! [1... h3? Kozun - Sokolowski, corr 1991 2. gh gh 3. ♔f2+–] **2. b4 ♔f7 3. ♔f4 ♔e6 4. b5 ♔d6–+**

9. 1... b4! 2. ♔e6 c4 3. bc d3–+ Sokolov - Miles, Wijk aan Zee 1989 **10. 1... e3!** [1... ♔c4? 2. ♔f4 ♔b4 3. ♔e4 b5 4. f4=; 1... b5? 2. ♔f5 ♔d4 3. ♔f4=] **2. fe ♔e4! 3. ♔g3 ♔e3 4. b5 ♔d4 5. ♔f3 ♔c4–+** Minev - Spasov, Sofija 1973

11. 1. a4! ♔b4 2. ♔b6!= Schlechter Carl - Marco, Vienna 1893

12. 1... b5!! [1... h4? 2. gh b5 3. cb c4 4. h5 cd 5. ♔d3 g3 6. h6 g2 7. h7=] **2. cb c4!** [2... h4? 3. gh g3 4. h5 c4 5. h6 cd 6. ♔d3 g2 7. h7=] **3. dc h4 4. gh g3–+** Smyslov - Tal, URS 1964 (Variation from the game)

13. 1... b5! [1... ♔c4 2. ♔g5; 1... ♔e6 2. a4=] **2. ♔g5 ♔e6! 3. ♔f4** [3. ♔g6 f4 4. h5 f3 5. h6 f2 6. h7 f1♕ 7. h8♕ ♕g2 8. ♔h6 ♕h3 9. ♔g7 ♕g3! 10. ♔f8 ♕f4 11. ♔g7 ♕g5 12. ♔f8 (12. ♔h7 ♔f7–+) 12... ♕e7 13. ♔g8 ♕f7 Mate] **3... ♔f6 4. ♔f3 ♔e5–+** Snorek - Neumann, Prague 1994

14. 1... g4! [1... h4? 2. gh gh 3. ♔c5 f4 4. ef ♔f5 5. ♔d5 ♔f4 6. ♔c5 e3 7. fe ♔e3 8. d5 ♔f2 9. d6 ♔g2 10. d7 h3 11. d8♕ h2=] **2. ♔c5 f4!–+** with the idea h5-h4, Shvachina - Mueller, Corr. 1971

15. 1. ♔f4 h3 2. ♔g3 ♔g5 3. ♔h2!! ♔h6 4. ♔g3= Horvath D - Horvath Csaba, Hungary 1988

16. 1. ♔c6! [1. c6 f5 2. ♔e5 g4= Muse - Kuznetsova, Ljubljana 1994; 1. ♔e4 ♔e6 2. c4 f5 3. ♔e3 ♔d7 4. ♔d4 ♔c6 5. ♔e5 g4 6. fg fg 7. ♔f4 h3 8. gh gh 9. ♔g3=] **1... f5 2. ♔b6! g4 3. fg fg 4. c6 h3 5. gh gh 6. c7 h2 7. c8♕ h1♕ 8. ♕c7 ♔f8 9. ♕b8 ♔f7 10. ♕b7**+–

17. 1... ♔e5! 2. ♔f7 ♔f5 3. ♔g7 h4! [3... ♔g4 4. ♔h6!=] **4. gh h5 5. ♔f7 ♔g4 6. ♔f6 ♔h4 7. ♔f5 ♔g3 8. ♔e4 h4 9. ♔e3 ♔g2–+** Pritchett - Kagan 1968

18. 1... ♔f6! [1... ♔e5 2. ♔e3 ♔f5= Lelchuk - Baginskate, Dresden 1995 (2... ♔f6–+)] **2. ♔e3 ♔e7 3. ♔f4 ♔d7 4. ♔e4 ♔c7 5. ♔d4 ♔b6 6. ♔e4 ♔c5 7. ♔d3 g3–+**

19. 1. ♔c3! [1. ♔b3? ♔f4 2. ♔a4 ♔g4–+ Golombek - Keres, Margate1939] **1... ♔f4 2. ♔d4 ♔g4 3. ♔e5 ♔h4 4. ♔f6=**

20. 1... h4! 2. g4 h3! 3. ♔g5 [3. ♔f4 f6 4. ♔g3 ♔f7 5. ♔h3 ♔g6 6. ♔h4 f5 7. g5 f4 8. ♔g4 f3 9. ♔f3 ♔g5] **3... ♔e7 4. ♔h4 ♔f6 5. ♔h3 ♔g6!** [5... ♔g5? 6. ♔g3 f5 7. h4 ♔g6 8. g5+–] **6. ♔h4 f5 7. g5 f4 8. ♔g4 f3 9. ♔f3 ♔g5=** Szabo - Fjushter, Budapest 1937

21. 1... ♔f4! [1... ♔f3? 2. c4 ♔e4 3. c5 ♔d5 4. ♔b5=; 1... ♔f5? **2.** ♔c3! g4 (2... ♔e4 3. ♔d2=) 3. ♔d2 ♔f4 4. ♔e2 ♔g3 5. c4=] **2. c4** [2. ♔c3 ♔e3!–+] **2... g4 3. c5 ♔e5 4. ♔b5 g3 5. c6 ♔d6–+** Obuhovski - Grabczewski, Dubna 1971

22. 1... g4! [1... h4 2. g4=; 1... a4 2. g4! h4 3. ♔b2=] **2. ♔b3 h4 3. gh g3 4. fg e3 5. ♔c2 e2 6. ♔d2 a4–+** Kuznetsov - Zelenskih, corr. 1971

23. 1. b4! ab [1... cb 2. ♔d4 with the idea g4-g5+–] **2. a5 ♔c7 3. g5! fg 4. fg hg 5. hg** [5. h5? b3 6. ♔d3 g4∓] **5... b3 6. ♔d3 ♔d7 7. g6 fg 8. fg+–** Capablanca - Conde, Hastings 1919

24. 1. g5! [1. ♔f3? ♔d6=; or 1. h4] **1... ♔d6 2. h4 ♔c6 3. f5 gf** [3... ♔d6 4. f6+–] **4. h5 ♔d6 5. g6** [or 5. h6] **5... hg 6. h6+–** Shirov - Timman, Wijk aan Zee 1996

25. 1. g3!! [1. e6? f6! 2. e7 g5 3. ♔e6 gh 4. ♔f6 h3 5. gh h4 6. ♔g5 ♔e7 7. ♔h4 ♔f7=] **1... ♔d8** [1... ♔f8 2. ♔d7! (2. e6 fe 3. ♔e6 ♔g7 4. ♔e7 g5=) 2... ♔g8 3. ♔e8! ♔g7 4. ♔e7 ♔g8 5. ♔f6 ♔f8 6. e6 fe 7. ♔g6+–] **2. e6 f6 3. e7 ♔e8 4. ♔e6 g5 5. ♔f6 gh 6. gh ♔d7 7. ♔f7+–** Lipski - Pieprowski, Lublin 1971

26. 1. a3! [1. ♔e5? h5 2. c5 ♔b5! 3. ♔d6 h4 4. c6 h3 5. c7 h2 6. c8♕ h1♕ 7. ♕c5 ♔a6!=] **1... h5 2. ♔g3!** [2. ♔g5? h4 3. ♔h4 ♔a3 4. c5 ♔b2 5. c6 a4 6. c7 a3 7. c8♕ a2=] **2... h4 3. ♔h3!! ♔a3 4. c5 ♔b2 5. c6 a4 6. c7 a3 7. c8♕ a2 8. ♕b7 ♔c1 9. ♕c6 ♔b2 10. ♕b5 ♔c2 11. ♕c4 ♔b2 12. ♕b4 ♔c2 13. ♕a3 ♔b1 14. ♕b3 ♔a1 15. ♔g4! h3 16. ♕c2 h2 17. ♕c1** mate. Grigorjev, 1925

2. KNIGHT ENDINGS

1. 1... ♔f2 2. ♘f4 ♔g1 3. ♘d3 ♔h1!!–+ Gines - Trias, corr. 1981

2. 1... ♘c3! 2. bc a4 3. cd cd 4. c3 a3–+ Bonner - Medina, Haifa 1976

3. 1. ♘c2!! [1. ♘g2? ♔f2 2. ♘f4 d4–+; 1. ♔e5? d4–+] **1... ♔d3** [1... ♔d2 2. ♘d4=] **2. ♘e1 ♔d2 3. ♘g2 d4 4. ♔e4** [or 4. ♔e5] **4... d3 5. ♔d4=** Variation from the game, Born - Cvetkovic, Sicfeld 1989

4. 1. ♘e6! [1. ♔e2? ♔g5 2. ♔e3 ♔h4 3. ♔f2 ♔h3 4. ♔g1 ♔g3–+ Marszalek - Cybulak, Moscow 1991] **1... g3** [1... ♔e6 2. ♔e2=] **2. ♔e2** [or 2. ♘d4] **2... g2 3. ♘d4 ♔e4 4. ♘f3=**

5. 1. ♘e5! ♔g8 2. ♔e7! [2. ♘d7 ♘f7=] **2... ♔h7 3. ♔f8 ♔h6 4. ♔g8+– ♔g5 5. ♔g7 ♔f5 6. ♘f3 ♔e6 7. ♘g5 ♔f5 8. ♘h7 ♔e6 9. ♘g5 ♔f5 10. ♘e4+–** Yurtaev - Dzuban, Alma-Ata 1995

6. 1. c5! bc [1... ♘c5 2. ♔c4+–; 1... dc 2. ♔c4+–] **2. ♘c4 ♔e7 3. ♘a5**

♘c7 4. ♔c4 ♔d7 5. ♘c6+– Miles - Benjamin, Joel, USA 1989

7. 1... ♘h5! [1... ♘f5? 2. a6 g3 3. a7 g2 4. a8♕ g1♕ 5. ♕g8+–] **2. ♔e3** [2. a6 ♘f4 3. ♔e3 ♘e6 4. a7 ♘c7–+] **2... ♘f6 3. ♔f4 ♔h6–+** Georgiu - Yusupov, Lucern 1985

8. 1. ♘h6! ♔e6 [1... gh 2. g5 hg (2... ♔e6 3. gh ♔f7 4. b7 ♔g8 5. ♔g2 ♔h7 6. ♔f3 ♔h6 7. ♔e4 ♔h5 8. ♔d5 ♘b8 9. ♔d6+–) 3. h6 ♘e7 4. h7 ♘g6 5. ♔g2+–] **2. ♘f5 ♘a5 3. ♘g7 ♔f7 4. ♘f5 ♘b7 5. g5+–** Taimanov - Gurgenidze, Bad-Vildbad 1993

9. 1... ♘f2! [1... ♘g5? 2. ♘g1 f2 3. ♔g2=] **2. ♘g1 ♘g4 3. ♔h1 f2 4. ♔g2 ♘h2–+** Jirovsky - Tolstikh, Ceske Budejovice 1995

10. 1... ♘c4! [1... h3? 2. ♔g3 ♘c4 3. ♘c4 ♔d5 4. ♘a3!=] **2. ♘c4 ♔d5 3. ♘d2** [3. ♘e3 ♔e4–+] **3... h3! 4. ♔g3 c4 5. ♔h3 ♔d4 6. ♔g3 ♔d3 7. ♘f3 c3 8. ♘e1** [8. ♔f4 c2 9. ♘e1 ♔d2 10. ♘c2 ♔c2 11. ♔e5 ♔b2 12. ♔d6 ♔a2 13. ♔c6 ♔b3–+] **8... ♔d2 9. ♘f3 ♔d1–+** Serper - Dolmatov, Manila 1992

11. 1. ♘b3! ♘a6 [1... ♘b3 2. a6+–] **2. e5 ♘c7** [2... ♔d3 3. e6 ♘c7 4. e7 ♔c4 5. a6+–] **3. d4 ♔e4** [3... ♔f3 4. ♔g1 ♔g3 5. d5 h3 6. d6 h2 7. ♔h1 ♘e6 8. d7+–] **4. ♔g2+–** Illescas Cordoba - Kamsky, Dos Hermanas 1995

12. 1... ♘f1!! 2. ♘e2 [2. ♔f1 ♔g3–+] **2... ♘e3** [or 2... ♘d2 3. ♘c1 ♔h3 4. ♔e2 ♘b1 5. ♔f2 ♘c3–+] **3. ♘c1 ♘c2 4. ♘d3 ♘d4** [or 4... ♔h3] **5. ♘c1 ♔h3 6. ♘d3 ♔h2 7. ♘e1 h5 8. ♘d3 ♘b3–+** Negrea - Ciocaltea, Romania 1958

13. 1... ♘c3!! 2. ♔c3 [2. d6 ♘e4 3. d7 ♘c5=] **2... gf 3. d6 ♔g2!** [3... ♔e2? 4. d7 f3 5. d8♕ f2 6. ♕d3 ♔e1 7. ♕e4 ♔f1 (7... ♔d1 8. ♕e3+–) 8. ♔d3 ♔g1 9. ♕g4 ♔h1 (9... ♔f1 10. ♔e3 ♔e1 11. ♕e2 mate) 10. ♔e2+–] **4. d7 f3 5. d8♕ f2=** Toth - Kovacs, Hungary 1971

14. 1. h6 b2 2. h7 ♔h8 3. ♘g5! [or 3. ♘d8] **3... b1♕ 4. ♘f7 ♔g7 5. h8♕ ♔g6 6. ♘e5 ♔f5 7. ♕h7+–** Pjass - Grave, USR 1981

15. 1. ♘f6! ♔e6 [1... ♔e5 2. ♘d7 ♔e6 3. ♘f8 ♔f7 4. c3! bc=] **2. c3! bc** [2... ♔f6 3. cb=] **3. ♘e4!! c2 4. ♘c5!!=** Palevic - Luzniak, Corr 1981

16. 1. ♘e4! [1. ♔g2? ♔e5 2. ♔f3 ♘f2 3. ♘c4 ♔d4=; 1. ♘f1? ♔d4 2. ♘h2 ♔d3 3. ♔g2 ♔e2 4. ♔h1 ♔f2=] **1... ♔e5 2. ♔e3!** [2. ♘g5? ♘f2! 3. ♘f7 (3. ♔f2 ♔f4=) 3... ♔f6 4. ♔f2 ♔f7=] **2... ♔d5 3. ♘f6 ♔e5 4. ♘h5+–** Vyzmanavin - Chiburdanidze, Odessa 1982

17. 1. ♘h4! [1. h4? ♘f3 2. ♔h5 (2. ♔f6 ♘h4=) 2... ♔e3!= zugzvang; 1. ♘e5 ♘g2; 1. ♔h4? ♔f3! 2. ♔h5 ♔g3 3. h4 ♘f3= zugzvang.] **1... ♘d3 2. ♘g2! ♔f3 3. h4 ♔g2 4. h5+–** Gurevich D - Dlugy, Estes Park 1984

18. 1. ♘f6!! ♘f6 2. ♔e5 ♘d7 3. ♔d6 ♘f6 4. ♔e6 ♘h5 5. f6 ♘f4 6. ♔d7 g5 7. f7 ♘g6 8. ♔e8 [or 8. g4!! ♔c5 9. ♔e8+– Ivkov, B - Filip, M, Vrsac 1971] **8... g4! 9. h4+–** [9. hg? ♔c4 10. f8♕ ♘f8 11. ♔f8 ♔d4 12. ♔g7 ♔e4 13. g5 ♔f5 14. ♔h6 ♔f4 15. ♔h5 ♔g3 16. ♔h6 ♔g4 17. g3 ♔f5 18. ♔h5 ♔e4!!=]

19. 1. ♔h2!! ♔f6 [1... ♔g4 2. ♔g1∓] **2. ♔h3 ♔e7 3. ♔g4 ♔d8 4.**

♔f5 ♘c6 [4... ♘b3 5. ♔e4 ♔e7 6. ♔d5 ♔f6 7. ♔c4 ♔f5 8. ♔b3 ♔f4 9. ♔b4=] **5. ♔e4 ♔c7 6. ♔d5 ♔b6 7. ♔c4=** Variation from the game Hecht - Quinteros, Vrsac 1973

20. 1. ♘c5!! [1. g7? ♘f5 2. g8♕ ♘h6=] **1... ♘f5** [1... ♔c5 2. ♔f6!+– (2. g7? ♘f5–+)] **2. ♘a6 ♘h4** [2... c3 3. b3! with the idea ♘b4+–] **3. a3 ♘g6 4. ♔g6 ♔d4 5. ♘b4 c3 6. b3 c2 7. ♘c2** [or 7. ♘a2] **7... ♔c3 8. ♘a1!+–** Bronstein - Chistiakov, Moscow 1978 [8. a4? ba 9. ba ♔c4=]

21. 1. ♘e5! [1. ♘d2? ♔g2 2. ♔e2 ♔h2 3. ♔f2 ♔h1=] **1... ♔g2 2. ♔e2 ♔h2** [2... f3 3. ♘f3 ♔h1 4. ♘d2 ♔g2 5. ♔e3 ♔h2 6. ♔f2 ♔h1 7. ♘f1+–] **3. ♔f2 f3 4. ♘g4! ♔h1 5. ♔f1 f2 6. ♘f2 ♔h2 7. ♘e4 ♔h1 8. ♔f2 ♔h2 9. ♘d2 ♔h1 10. ♘f1 h2 11. ♘g3** mate. Gavrikov - Giordanengo, Schweiz 1992

22. 1. c6! ♔d6 2. fe! ♘c6 [2... ab 3. e7 ♔e7 4. c7+–] **3. ♘c6 ♔c6 4. e4! de 5. d5 ♔d6 6. ♔e3 b4 7. ♔e4 a4 8. ♔d4+–** Pillsbury - Gunsberg, Hastings 1895

23. 1... ♔e3! 2. ♘f3 [2. ♘h3 f3–+] **2... h3! 3. ♘h2 ♔f2 4. ♔h3** [4. ♘f3 ♘h4!! (or 4... ♘e1) **5.** ♘h2 ♔g2–+] **4... ♘e3! 5. ♔h4 ♔g2 6. ♔g5 ♔g3!–+** Paoli - Kovacs, Hungary 1971

24. 1. ♘d2!! [1. ♘e5?? ♘e5 2. a5 ba 3. b6 h4–+] **1... ♘d2 2. a5!** 1:0, Szabo - Groszpeter, Magyarorszag, 1984. [2. ♔b6? h4–+] **2... ba 3. b6 ♘c4 4. b7 ♘e5 5. ♔b8!!** [5. ♔b6?? ♘d7 6. ♔c6 ♘b8 7. ♔c7 a4 8. ♔b8 a3–+] **5... ♘c6** [5... ♘d7 6. ♔c8! (6. ♔c7? ♘c5–+) 6... ♘b6 7. ♔d8+–] **6. ♔c7 ♘b4 7. ♔b6 ♘d5 8. ♔b5 ♘c7 9. ♔a5+–**

3. BISHOPS OF OPPOSITE COLOR

1. 1. ♗g6 ♔b6 2. ♗f7 ♔a6 3. ♔f5 [or 3. e6] **3... ♔b6 4. e6 ♗c5 5. ♔f6 ♗d4 6. ♔g6+–** Polgar Z - Maric, Tilburg 1994

2. 1... ♗c4 2. ♔f2 ♗e2! zugzwang. **3. ♔e2 ♔g2–+** Romanov - Chukaev, USR 1971

3. 1... b5! 2. cb ♗b6 3. ♔e4 ♔d2 4. ♔f3 ♔d3–+ Borm - Redman, USA 1984 [or 4... ♔e1]

4. 1... ♔c2! [1... b5? 2. ♔d2=] **2. ♗e5 ♗h5! 3. ♗f6 ♗f7 4. ♗e5 ♗b3 5. ♗g7 b5! 6. ♗f8 c4 7. ♗g7 b4! 8. ♔d4 c3 9. bc ba 10. c4 a2 11. ♔c5 ♔b1 12. ♔b4 a1♕–+** Ljubojevic - Karpov, Milan 1975

5. 1... b4!! 2. ♗b4 [2. ab a3–+] **2... ♔d4 3. ♗d6 ♔e4 4. ♔f2 d4 5. ♗c7 ♗e6 6. ♗b8 d3 7. ♗c7 ♗c4 8. ♗a5 g3! 9. ♔e1 ♔f3–+** Wotter - Portish F., BRD, 1989

6. 1. b8♕!! [1. b8♖; or 1. b8♗; or 1. b8♘] **1... ♗b8** [1... ♔b8 2. ♔d7+– Zugzwang.] **2. ♔d7 ♔a8 3. c6+–** Variation from the game, Novikov - Rozentalis, Odessa 1989

7. 1... a5!! [1... ♔e4? 2. ♔f2 ♗d5 =, Bellon - Minic, Olot 1971 3. ♗d8 ♗c6 4. ♗c7 ♔f5 5. ♗d8 ♔g4 6. ♗e7! a5 7. ba ♔f5 8. a6 ♔e4 9. a7 ♔d4 10. a8♕! ♗a8 11. c6 ♗c6 12. ♗f6=] **2. ba** [2. ♗d8 a4] **2... ♔c4 3. ♗b2**

♔b3 4. ♗c1 f3 5. ♔e1 ♔c2–+

8. 1. g4!! [1. fg fg 2. ♔g6 ♗e2=] **1... hg** [1... ♗d3 2. ♔f7! gf 3. g5+–] **2. ♔f7 gf 3. ♗f4!!** [3. h5? f4! 4. ♗f4 ♗a6! 5. h6 ♗d3 6. ♔g7 g3 7. h7 ♗h7 8. ♔h7 g2 9. ♗h2 g1♕ 10. ♗g1=] **3... g3 4. h5 g2 5. ♗h2 f4 6. h6 ♗d3 7. ab ♔b7 8. ♗g1**+– Bradvarevic - Maric, Yugoslavia 1971

9. 1... b5! 2. ab ab 3. cb [3. ♗d3 b4! 4. ♗c2 ♔f6 5. ♗b3 ♗f4 with the idea ♔e5-d4–+] **3... c4!** [3... ♔d7? 4. ♗d3 ♔c7 5. ♗f1 ♔b6 6. ♔e3! (6. ♔g2? ♔a5 7. ♔f3 ♔b4 8. b6 c4 9. b7 c3 10. ♗d3 ♔b3–+ 0-1, Polner - Chigorin, Sankt-Peterburg 1881) 6... ♔a5 7. ♔d2 c4 8. d6=] **4. b6 ♔d6 5. b7 ♔c5–+**

10. 1... ♔c4! [1... ♔e4 2. ♔e2 ♗h5 3. ♔f1! ♔d3 (3... ♔f3 4. ♗h2=) 4. ♗b6! a4 5. ♗c5 ♔c2 6. ♗a3=] **2. ♗h2 ♔b3 3. ♔c1 a4 4. ♗e5 ♗c2! 5. ♗d6 a3! 6. ba ♔c3 7. ♗e5 ♔d3 8. ♗f4 ♗a4–+** Gragger - Bartsa, Varna 1962

11. 1. b6! [1. ♔f3? ♔e5? (1... ♗b6!–+) 2. ♗d7? ♗b6! 3. ♔e2 ♔f6 4. ♔f3 e5 5. ♗c6 ♔e6 6. ♗b7 e4 7. ♗e4 fe 8. ♔e4 ♗f2 9. b6 ♔d6 10. ♔f5 ♗h4–+ 0-1, Schoeneberg - Starck, Weimar 1968 Ch DDR] **1... ♗b6 2. ♔f3 ♔e5 3. ♔e2 ♔f6 4. ♔d3 e5 5. ♔c4 e4 6. ♔d5! e3 7. ♗a6 ♔g6 8. ♗e2=**

12. 1... b5!! 2. ♗b5 [2. ab ♗c7 with the idea 3... ♗b6–+] **2... ♗c7 3. ♔e3** [3. g4 ♗b6 4. ♔e3 e5+–] **3... ♗g3 4. ♗f1 g5 5. ♗h3 ♔e7 6. ♗g4 ♔d6 7. ♔d3 ♗f2 8. ♗h3 ♗g1 9. ♗g4 e5 10. de ♔e5 11. ♗f3 ♗b6 12. ♔e2 d4 13. ♗b7 ♔f4 14. ♗c8 ♔g3 15. ♔d3 g4 16. ♔e2 ♗c5 17. ♗d7 d3! 18. ♔d3 ♔f3–+** Wach - Bugayski, Poland 1985

13. 1. b4!! ♗b4 [1... cb 2. ♔b3 ♗c1 3. ♔b4 ♗e3 4. ♗d5 ♔e7 5. ♔b5 ♗d4 6. a4 ♗e3 7. a5 (or 7. c5) 7... ba 8. c5+–] **2. ♔b3 ♗a5 3. ♔a4 ♔e7 4. ♔b5 ♔f6 5. ♗d5 ♔e7 6. ♔c6 ♔f6 7. ♔d7! ♗c3 8. a4 ♗a5 9. ♔e8 b5** [9... ♔g7 10. ♔e7+–] **10. ab ♗c7 11. ♔d7**+– Grund - Just, DDR 1968

14. 1... g5!! 2. fg [2. hg h4 3. ♗d6 ♗f5 (or 3... ♔e3) 4. g6 ♗g6 5. f5 ♗f5 6. ♔b3 ♔g2–+] **2... d4! 3. ed** [3. ♗d4 ♔g3 4. g6 ♔h4 5. ♔d2 ♔h3! 6. ♗f6 h4 7. ♔e2 ♔g2!–+] **3... ♔g3** [3... ♔g4? 4. d5 ♗d5 5. ♗f2=] **4. ♗a3** [4. g6 ♔h4 5. g7 ♔g4–+; 4. ♗e7 ♔h4 5. g6 ♔g4–+] **4... ♔h4–+** Kotov - Botvinnik, Moscow ,1955

15. 1. ♗b6!! [1. ♗e3? a4 2. ♔f3 a3 3. ♗c1 a2 4. ♗b2 ♔c4 5. ♔e3 ♔b3 6. ♗f6 ♔c2–+] **1... a4 2. ♔f3 a3 3. ♔e3 ♔c4 4. ♗d4** [4. ♗d8? ♔c3–+; 4. ♗c7? ♔c3–+] **4... ♔b3 5. ♔d2 ♔a2 6. ♔c1!=** Variation from the game, Sherwin - Gufeld, Helsinki 1961

16. 1... ♗h3!! [1... a3 2. ♔f2 a2 3. ♔e3 ♗g4 4. g3 ♔f5 5. ♗d4∞; 1... ♗e4 2. ♔f2 ♔f5 3. g3∞] **2. gh** [2. ♔f2 ♔f5 3. ♔f3 ♗g2 4. ♔g2 ♔e4 5. ♗f6 d4 6. ♗e7 ♔d3 7. ♔f2 ♔c2 8. ♗b4 d3–+] **2... ♔f5 3. ♔f2 ♔e4 4. ♗f6** [4. ♔e2 a3 5. ♔d2 d4 6. ♗a1 f5–+] **4... d4 5. ♗e7** [5. ♔e2? a3–+] **5... ♔d3! 6. ♗c5 ♔c4 7. ♗e7** [7. ♗d4 ♔d4 8. ♔e2 ♔c3 9. ♔d1 ♔b2–+] **7... ♔b3** (0:1, Topalov - Shirov Linares1998) **8. ♗c5 d3 9. ♔e3 ♔c2 10. ♗b4 a3–+**

4. OPPOSITE COLORED BISHOPS WITH ROOKS OR QUEENS ON THE BOARD

1. 1... ♗e7 2. ♔g2 ♗d8 3. ♗a6 ♖a8 4. ♖f3? ♗c7 [4... ♖a6 5. ♖b8 ♔g7 6. ♖d8] **4. ♖b5 ♖c4 5. ♗b7 ♖a3 6. ♖e3 ♔g7** [6... ♖cc3 7. ♖c3 ♖c3 8. f4∓] **6. ♗c8 ♖ac3 7. ♖e1 ♖c2 8. ♗d7−+** Ivkov - Fischer, Santa Monica 1966

2. 1. ♖h6 g4 2. hg+− Wolff - Browne, USA 1995

3. 1... ♖h3−+ Short - Damljanovic, Manila 1990

4. 1. ♗d5!+− Gurevich - Motwani, Oostende 1991

5. 1. f6! ♔f6 2. ♖h6 ♔e5 [2... ♔g7 3. ♖c6 f6?! 4. ♗e6+−] **2. ♔f3 ♗d6 3. ♖h8 ♔f6 4. ♖g8 ♖c7 5. ♗c4 ♖b7 6. ♔g4 ♖e7 7. ♗d5 ♖c7 8. ♖g5 ♖e7 9. h5+− ♖e5 10. ♖g8 ♔e7 11. h6 f5 12. ♔h4 ♔d7 13. h7 ♗e7 14. ♔g3 ♗f6 15. h8♕ ♗h8 16. ♖h8 fe 17. ♗c4**+− Magerramov - Kachiani, Helsinki 1992

6. 1... ♖d2 2. ♔f3 [better is 2. ♔h3 ♗f2 3. ♖a1 ♖c2∓] **2... ♗f2 3. ♖c6 ♗d4 4. ♗e2 a4 5. ♖a6 ♖a2 6. ♖d6 ♗c5 7. ♖e6 a3 8. g4 hg 9. ♔g3 ♖c2 10. h5 a2 11. ♖g6 ♔h7 12. ♗d3 a1♕ 13. ♗c2 ♕g1−+** Meyer - Ivanov, New York 1991

7. 1... d4! 2. ed ♗d4 3. h6□ ♔h6 4. ♖f7 ♖c1 5. ♔h2 ♗f2! [5... ♗e5 6. g3∓] 6. ♗g4 [6. ♖e7!? ♖c5 7. ♖e6 ♖b5 8. ♖e8 ♔g5∓] **7... ♗d4 8. ♗e6 ♗e5 9. g3** [9. ♔h3 ♔g5! 10 g3□ ♖c3−+] **10... ♖c2 11. ♔h1 ♗g3−+** Torre - Smyslov, Moscow 1981

8. 1. ♕h6! [1. ♗g6?! ♗g7 2. ♕h3 e5! 3. de ♕f6∞] **1... ♗g7 2. ♕e6 ♗f6 3. ♗g6 ♔g7 4. ♕f7 ♔h6 5. ♗f5! ♔g5 6. ♕g6 ♔f4 7. ♕g4 ♔e3 8. ♕e4 ♔f2 9. ♗g4 ♔g3 10. ♕f3 ♔h4 11. ♗e6 ♔g5 12. ♕f5 ♔h6 13. ♗f7 ♔g7 14. ♕g6 ♔f8 15. ♕g8** mate. Sabinin - Tamarkin, Corr. 1984

9. 1... ♖e3! 2. ♖dd2 h5 3. ♔g2 ♖c3! 4. ♖d3 g5 5. ♖c3 bc 6. ♔f1? [6. ♗d3∓] **7... ♗f2! 8. ♔e2** [8. ♖f2 c2−+] **9... ♗d4 10. ♔d3 ♖f3 11. ♔e4 ♖e3 12. ♔d5 ♖e5 13. ♔c6 g4 14. ♔b5 f5 15. ♗d3 ♔f6 16. ♔c4 ♗g1! 17. ♔c3 ♔g5 18. ♔c4 f4 19. ♖a6** [19. gf ♔f4 with the idea h4-h3-♗:h2] **19... fg 20. hg h4 21. ♖g6 ♔h5 22. ♖d6 h3! 23. ♖d8 h2 24. ♖h8 ♔g5 25. ♗f1 ♖e4 26. ♔d5 ♖e3−+** Friedmann - Rubinstein, Poland 1927

10. 1. ♗c7! ♗d7 2. ♔b7 ♔f8 [2... ♔h7 3. ♖a6 ♖g8 4. ♖d6 ♗e8 5. ♔b6 ♔g7 6. ♖d8 ♔h7 7. ♔c5 ♔g7 8. ♖b8 ♗d7 9. ♗d8! ♔h7 10. ♔b6 ♔g7 11. ♔c7 ♗e8 12. ♗f6 ♔h7 13. ♔d6 ♖f8 14. ♔e7+−] **3. ♖c5 ♔e7 4. ♗d6 ♔d8 5. ♗e7 ♔e7 6. ♖c8 ♗c8 7. ♔c8 ♔e8 8. ♔c7 f5 9. gf g5 10. ♔d6 ♔f7 11. hg h4 12. g6 ♔g6 13. ♔e6**+− Utashi - Uhlmann, Hungary 1985

11. 1. ♔f5! ♖c2 2. ♔e6 ♖f2 3. ♖d7 ♗c4 4. ♖d5 ♖c2 5. e8♕ ♖c3 6. ♕g6 ♔h8 7. ♕e4+− Ehlvest - Psakhis, Tilburg 1992

12. 1... b5! 2. ♖c6 [2. cb cb 3. ab ab∓] **2... b4** [2... bc? 3. ♗e6; 2... ba? 3. ♖a6] **3. ♖a6 b3 4. ♗f5 b2 5. ♗b1 ♖b4 6. a5 ♖c4! 7. ♖h6** [7. ♗a2 ♔f8−+] **7... ♖c1 8. ♗e4 b1♕ 9. ♗b1 ♖b1−+** Serper - Nenashev, Bishkek 1993

5. BISHOPS OF THE SAME COLOR

1. 1... ♗e3! [1... ♔b3? 2. a5 ♔a4 3. a6 ♔b5 4. ♗f4 +–, Sivokho - Leino, Jyvaskyla 1998] **2. ♗e1 ♗f2!=**

2. 1... f2!! 2. ♗f2 ♔h3–+ Variation from the game, Leongardt - Capablanca, San Sebastian 1911

3. 1. ♗g6! (1-0, Miles - Mariotti, Las Palmas 1978) **1... ♗g6 2. d6 ♗f5 3. g6+–**

4. 1... c2! [1... h2?? 1-0, Romanovsky - Kubbel, 1923 2. ♗a6 ♔a8 3. ♗b5 ♔b7 4. ♗c6 ♔c6 5. a8♕ ♔b6 6. ♕b8+–] **2. ♔d2 c1♕ 3. ♔c1 h2–+**

5. 1. b4!! ab [1... cb 2. ♗b6 b3 3. ♔d3 b2 (3... ♔f5 4. ♗d4+–) 4. ♔c2 ♔f5 5. ♗a5 ♔e5 6. ♔b2 ♔d6 7. ♗d8 ♔c5 8. ♔c3±/+–] **2. ♗c5! bc** [2... b3 3. ♔d3+–] **3. a5! b3 4. ♔d3 ♗f6! 5. a6!** [5. ef? e5 6. a6 e4 7. ♔c3 e3∓] **5... ♗e5 6. a7+–** Smyslov - Yastrebov, Moscow 1936

6. 1... ♔g4!! 2. f6 g5!! [2... gf? 3. ef ♔g3 4. ♔e5 ♔h4 5. ♔e6 ♗f6 6. ♔f6+–; 2... g6? 3. ♗f4 ♔h4 4. ♗h6 ♔h5 5. ♗f8 g5 6. ♗e7+–] **3. hg ♔g5=** Zaicev - Karaklaic, Smederevska Palanka 1971

7. 1... b5!! [1... ab? 2. ♗b4=] **2. ba ba 3. a6 ♔c6 4. ♗b4 ♗b6!** [4... ♔b6? 5. ♗a5!=] **5. ♔h4 ♔b5 6. ♗a3 ♔a6 7. ♔g3 ♔b5 8. ♔f3 ♗c5 9. ♗c1 ♔c4 10. ♔e2 ♔b3 11. ♔d3 ♗b4–+** Filip - Mozhny, Chechoslovakia 1977

8. 1. b4!! ab 2. ♗c4 ♔c5 3. ♔d2+– Braun - Postulka, DDR 1969

9. 1... ♗f3! 2. ♗h3 ♗d5 3. f7 ♗f7 4. ♗e6! h3!! 5. ♗h3 ♗d5–+ Variation from the game, Chernin - Polovodin, Leningrad 1981

10. 1... ♗h1!! [1... ♗f3? 2. ♗f3 ♔f3 (2... g2 3. a7+–) 3. a7+–] **2. b5** [2. ♗h1 g2 3. ♗g2 hg 4. a7 g1♕ 5. a8♕ ♕a1–+] **2... g2 3. b6** [3. a7 g1♕ 4. a8♕ ♕a1–+] **3... g1♕ 4. ♗h1 ♕h1 5. b7 ♕b1–+** Klebanov - Kalinnichenko, USR 1970

11. 1. g5! fg [1... ♗g5 2. ♗d6!+–] **2. f6 ♔e8 3. ♗a5 g4** [3... ♔f7 4. ♗c7 ♗d2 5. ♗b6 ♗f4 6. ♗e3! ♗e5 7. ♗g5+–] **4. ♗c7 ♗d2** [4... ♗c7 5. ♔c7 g3 6. ♔d6 g2 7. c7 g1♕ 8. c8♕ ♔f7 9. ♕e6 ♔f8 10. ♕e7+–] **5. ♔a6! ♗b4 6. ♗g3 ♔d8 7. ♔b7 ♗a5 8. ♗e1 ♗c7 9. ♗h4!+–** Bragin - Gavrilov, Tumen 1993

12. 1. f5! ♗e8 2. f6! ♔d6 3. ♔d4 ♗d7 4. ♗b3 ♗e6 [4... ♗c6 5. e4!+–] **5. ♗a4 ♗f5 6. ♗e8 ♗e6 7. a4 ♔c7 8. ♔c5+–** Miles - Mariotti, Las Palmas 1978

6. BISHOP AGAINST KNIGHT

1. 1... ♗c7= [1... ♗d8?+– 2. ♔e5 ♗c7 3. ♔e6 ♔f4 4. ♔d7 ♗b8 5. b6 ♔e4 6. ♔c6 ♔d3+– Van Wijgerden - Van Der Weide, Leeuwarden 1976 Ch Netherlands] **2. ♔d5 ♔f6 3. ♔c6 ♗h2 4. b6 ♔e7=**

2. 1. ♘c6! ♗f5 2. ♔h6+– Pollock - Delmar, New York 1889 [2. ♔f6 ♔h7!=]

3. 1... ♔f4 2. ♘f5 ♗b6 3. ♔d3 [3. ♔f1 ♔f3! 4. g5 ♗d8 5. g6 ♗f6 6. **g7** ♗g7 7. ♘g7 ♔g3=] **3... ♗d8 4. ♔d4 ♗f6 5. ♔d5 ♗h8 6. ♔d6 ♗e5 7. ♔e6 ♗a1 8. ♔e7 ♗b2 9. ♔f7 ♔g5=** Fine - Reshevsky, Semmering 1937

4. 1... ♗d4! 2. ♔d4 [2. ♘e3 ♔b3 3. ♔d3 a2 4. ♘c2 ♗g7 5. g4 ♗b2 6. g5 ♗h8 7. ♔d2 ♗g7 8. ♔d3 ♗c3−+] **2... a2 3. ♔d5 a1♕ 4. ♔e6 ♕a6!** [4... ♕g7? 5. ♘f6= Karmel - Kahane, Israel 1970] **5. ♔e5** [5. ♔f7 ♕b7 6. ♔g6 (6. ♔g8 ♕c8 7. ♔f7 ♕d7−+) 6... ♕e4 7. ♔h6 ♕d4; 5. ♔d5 ♕b7−+; 5. ♔f5 ♕d3−+] **5... ♕e2 6. ♔f6 ♕g4 7. h8♕ ♕d4−+**

5. 1... ♘d8!! 2. e6 ♘e6 (0-1, Manasterski - Knezevic, Hradec Kralove 1975) **3. ♔c4** [3. ♔e3 h3 4. ♗e5 ♘g7 with the idea ♘h5-g3−+] **3... h3 4. ♔d5 ♘g7−+** with the idea ♘h5-g3

6. 1. b5! ab 2. ♗b7!+− Liberzon - Mititelu, Luhacovice 1971

7. 1. ♗e4! ♘a5 2. ♗d5 ♔g7 3. ♔f5+− Maric - Pfeiffer, Strasburg 1972

8. 1... ♔g1! 2. g4 [2. ♗f5 gf 3. g3 (3. g4 fg4 4. fg f3−+) 3... ♔f2! 4. g4 fg 5. fg ♔e2−+ Flesch - Farago, Hungary 1973] **2... ♘g3! 3. ♗g6 ♘h1! 4. gh ♘f2** Mate

9. 1. ♗e3 ♘d5 2. ♗g5 ♘b6 3. h5+− Popov - Bachtiar, Wijk aan Zee 1974

10. 1. ♘b7! [1. ♔d5 ♗a5=] **1... ♔f5 2. ♔d5 ♗b6 3. ♔c6 ♗a7 4. ♘d6 ♔e6 5. ♘c8+−** Botvinnik - Robatsch, Varna 1962 Olympiad

11. 1... ♘h5! 2. f5 gf! 3. ♗f5 [3. ♗h5 ♔e6=] **3... ♘g7!** [or 3... ♘g3 4. ♗h7 ♔e6 5. ♔c5 ♔e5=] **4. ♗h7 ♔e6=** Georgiev - Gelfand, Manila 1990

12. 1. b7! ♘b7 2. ♗b6!! (Ivanov - Jacobs, Gausdal 1996) **2... a5 3. a4+−**

13. 1. ♗a5! [1. ♗g7 c4 2. ♔b6 ♘d6 3. ♔c6 ♘b5=; 1. h6 ♔g6 2. ♗e5 f6 3. ♔b6 fe 4. ♔c6 ♘d2!=] **1... ♘g5 2. ♗b6 c4 3. ♗e3 ♘e6 4. b6+−** Rozentalis - Balog, 1988

14. 1. ♗e5! [1. ♗c5?= ♘h4 2. ♔f6 ♔e8?+− (2... ♘g2=) 3. ♗d6 ♘g2 4. g6 ♘e3 5. g7+−Florian - Kapu, Budapest 1951 Ch Hungary] **1... ♘h4** [1... ♔d8 2. g6 ♘h6 3. ♔e6 ♔e8 4. g7 ♘g8 5. ♗d6+−] **2. ♔f6 ♔e8 3. ♗d6!** [3. ♗g3? ♘f3 4. g6 ♔f8=] **3... ♔d7 4. ♗g3 ♘g2 5. g6 ♘e3 6. g7 ♘d5 7. ♔f7 ♘e7 8. ♗f4 ♔d8 9. ♗g5+−**

15. 1. ♗e6! ♔h6 [1... ♘f6 2. ♗f7 ♘g4 3. ♔d6 ♘f6 4. ♔e6+−] **2. ♗d7 ♘g7** [2... ♘c7 3. ♔d6+−] **3. ♔f6 g5 4. ♔f7 ♔h7 5. ♔f8 ♔g6** [5... ♔h8 6. ♗f5+−] **6. ♗g4 ♔f6** [6... ♔h6 7. ♗f5] **7. ♗f5! g4 8. ♗g4+−** Lukov - Duriga, Poland 1975

16. 1. f5!! ♗f5 [1... ef 2. ♘e2 with the idea ♘f4+−] **2. ♘b3 ♔e7 3. ♘c5 ♗g4 4. ♘a6 ♔d7 5. ♘c5 ♔e7 6. a4+−** Dzindzichashvili - Radashkovich, Nethanya 1977

17. 1. ♔e5! ♔g7 [1... ♘c4 2. ♔d4 ♘a5 3. ♔c3 ♔g6 4. ♔b4+−; 1... ♘b3 2. c6 ♘a5 3. c7 ♘c4 4. ♔d4 ♘d6 5. ♔c5+−] **2. ♗d5! ♔g6 3. ♔d4** [or 3. ♔e6; 3. ♔d6? ♔f5=] **3... ♔f6 4. ♔c3 ♔e5 5. ♗h1+−** Kharitonov - Yagupov, Zhavoronki 1995

18. 1. b5! ab 2. c6 bc 3. ♔c5!! b4 4. a6 b3 5. ♘c4! ♗f1 6. a7 ♗c4 7. a8♕ b2 8. ♕b7+− Yagupov - Mukhametov, Javoronki 1995

19. 1. d6! ♘d6 2. ♗d5 ♔f8 3. ♗b7! ♔e7 4. ♗d5! f5 5. h4 h6 6. ♔f1

♔d7 7. ♔e2 ♘b5 8. ♔d3 ♔d6 9. ♗f7 ♔c5 10. ♗g6 ♘d6 11. a6 ♔b6 12. ♗f5!+– Mankus - Fokin, URS 1977

20. 1... ♘d5! [1... ♘c2? 2. ♔d2 ♘d4 3. ♗g1 ♘e2 4. ♗b6 ♘f4 5. ♗a7 ♘h3 6. ♔e1 ♘g5 7. ♗b6 ♘e4 8. ♗a7 ♘c3 9. ♗b6 ♘d5 Torrecillas - Forintos, Benasque 1993 It (open) 10. ♗f2=] **2. ♗g1 ♘f4! 3. ♗h2 ♘h3 4. ♔d1 ♔f2**–+ with the idea 5... ♘g1, 6... ♘f3

21. 1. ♘d6! [1. ♔a6? ♗f2 2. c6 ♗g3=] **1... ♗g3 2. ♔a6!** +– [Kevorkian - Karnovich, Russia 1993 Ch Moscow (corr.)] (2. ♔c6? ♗f2=) **2... ♔g6 3. ♔b7! ♔f6** [3... ♗h4 4. c6 ♗d8 5. ♔c8! ♗b6 6. ♔d7+–; 3... ♗e1 4. c6 ♗a5 5. ♔c8 ♔g5 6. ♘c4 ♗e1 7. ♔d7+–] **4. ♘e4**+–

22. 1. g6 ♔f6 [1... ♗f4 2. g7+–] **2. g7! ♔g7 3. ♘d5 ♔f8 4. ♔f2 ♔e8 5. ♔e3 ♔d8 6. ♔e4 ♗b2 7. ♘e3 ♗a3 8. ♔d5 ♗c5 9. ♘c4 ♔c7 10. ♘a5! b6 11. ♘c6 a5 12. ♘b8!** [or 12. ♘a7] **12... ♔d8 13. ♘d7! ♔e7 14. ♘c5 bc 15. a4**+– Seidler - Wibe, Buenos Aires 1978

23. 1... ♘g6! 2. ♔g3 [2. h5 ♘e5 3. ♔e3 ♘c6 (with the idea ♘b4, ♔g5) 4. h6 ♔g6 with the idea ♘b4=] **2... ♘h4! 3. ♔h4 ♔e6 4. ♗e3** (with the idea ♗b6) **4... a5! 5. ba ♔d7 6. a6 ♔c7 7. ♗a7 ♔c6**= Tukmakov - Gelfand, Sverdlovsk, 1987

24. 1... ♔b6! [1... ♔b5? 2. ♔c3 ♔a5 (2... ♔a4 3. ♔b2=) 3. ♔b3 ♘c6 4. ♔b2 ♘d4 5. ♗a2=] **2. ♔c3 ♔b5! 3. ♔b3** [3. ♔b2 ♔c4–+] **3... ♘c6 4. ♔c3** [4. ♗d3 ♔a5 5. ♔c3 ♔a4 6. ♔b2 ♔b4–+] **4... ♔a4 5. ♔b2 ♘b4!** zugzvang [5... ♘d4 6. ♗a2=] **6. ♔c3 ♔a3**–+ Nepomniascij - Polovodin, USR 1988

25. 1. g5!! hg [1... ♘g5 2. hg hg 3. ♔d3=] **2. hg ♔f5** [2... ♘g5 3. ♗c6] **3. ♔b4 ♔g5 4. ♔a5! ♘d4** [4... ♔f4 5. ♗g2 ♔e5 6. ♔b6 ♘d8 7. ♔c5= (7. ♔c7? b5!–+)] **5. ♗g2** (1/2-1/2, Eingorn - Tukmakov, USR 1981) **5... b5 6. ♗c6=**

26. 1... a3 2. ♘c1 ♗a4! 3. ♔d5 ♗b3!! 4. cb a2!! 5. ♘a2 cb–+ Agapov - Kurmashov, USR 1978

27. 1... ♗b6! 2. ♘f4 [2. ♔e1 ♔c2–+] **2... d2 3. ♘d5** [3. ♔e2 ♔c2–+] **3... ♔c2 4. ♘b4 ♔d1!! 5. ♘d3 ♗d4! 6. g4 a5! 7. g5 ♔c2 8. ♘e1 ♔b1** [8... ♔b2? 9. ♘d3 ♔b1 10. ♔e2=] **9. ♔e2 de♕**–+ Grigorian Karen - Ajdarov, URS 1981

28. 1... e4!! [1... ♔a4 2. ♔c4∞] **2. ♔e4** [2. fe g4–+] **2... ♔a4 3. ♘g5 ♔b3 4. ♘e6 ♗f2! 5. f4 a4 6. f5 a3 7. f6 ♗h4 8. f7 ♗e7**–+ Janetschek - Larsen, 1977

29. 1. ♔h4! [1. ♔g4? ♘h1 2. ♗a6 ♔e3 3. ♗b7 ♘f2 4. ♔f5 ♘d3 5. ♔g4 ♘f4= Plachetka - Schlosser, Austria 1989] **1... ♘h1 2. f4! ♘f2** [2... ♔d5 3. ♗c2 ♔d4 4. ♔h3 ♘f2 5. ♔g3+–] **3. ♗c2!** (with the idea ♔g3+–; 3. ♗f5? ♔e3 4. ♔g5 ♔d4 5. ♗e6 ♘d3 6. f5 ♘f2 7. ♗f7 ♔e5=

30. 1... h5!! [1... ♘c6? 2. ♔f4+–] **2. ♔h5** [2. ♔g3 h4 3. ♔g2 h3 4. ♔g3 (4. ♔h3 ♘f3 5. e6 ♘g5=) 4... h2 5. ♔g2 ♔a7=] **2... ♘c6 3. e6 ♘d4 4. e7 ♘f5 5. e8♘!** [5. e8♕ ♘g7=] **5... ♘e3!** [5... ♘g3? 6. ♔g6! ♘e4 7. ♘f6 ♘c5 8. ♘d5 ♔a7 9. ♘b4+–] **6. ♗b5** [6. ♗e2 ♘d5=; 6. ♗d3 ♘d5=] **6...**

♘d5 (Dvoiris - Makarov, USR 1990; 6... ♘c2? 7. ♘d6 ♘b4 8. ♘c8 ♔c7 9. a7 ♔b7 10. ♗e2+–) **7. ♘d6 ♘c7=** [7... ♘b4? 8. ♘c8+–]

31. 1. ♔d4! ♘g3 [1... ♘h2 2. ♗h5!+–; 1... ♔b5 2. ♗d3+–] **2. ♔e3! ♘f1 3. ♔e2 ♘h2 4. ♗h5** [or 4. ♗f5] **4... ♔c5 5. ♔f2! ♔d5 6. ♗e2! ♔d4** [6... ♔e4 7. ♔g3 ♔f5 8. ♗d3+–; 6... ♔e6 7. ♔g3 ♔f5 8. ♗d3+–] **7. ♔g2 ♔e3 8. f5 ♔e2 9. ♔h2+–** (Beliavsky - Liberzon, Baden-Baden 1980; 9. f6? ♘f3! 10. f7 ♘h4=)

32. 1... ♔g5!! 2. ♗f5 [2. ♗e2 b5 3. d7 ♘e5 4. ♔c7 ♘d7 5. ♔d7 b4=] **2... b5! 3. ♔d5!** [3. d7 b4 4. ♔c7 b3 5. ♗e6 b2!=; 3. ♗e6 ♘d6!=] **3... b4!** [3... ♘d6? 4. ♔d6 b4 5. ♔e5 b3 6. ♔e4 b2 7. ♔f3+–] **4. d7 b3 5. ♔c4 b2 6. ♔c3 ♔f6!!** [6... b1♕? 7. ♗b1 ♔g4 8. ♔d4 ♔g5 9. ♗a2 ♘d8 10. ♔e5 ♔g6 11. ♔d6 ♔f6 12. ♗d5+–] **7. ♔b2 ♔e7 8. ♔c3 ♘d6!** [8... ♘h6? 9. ♗e6!+–; 8... ♘e5? 9. ♔d4 ♘d7 10. ♗d7 ♔d7 11. ♔d5+–] **9. ♗e6 ♘b7 10. ♗d5 ♘c5 11. d8♕ ♔d8 12. ♔d4 ♘d7 13. ♗e6 ♘f6 14. g5 ♔e7! 15. ♔e5 ♘h7 16. g6 ♔f8!=** Marovic - Korchnoi, Yerevan 1971

7. BISHOP PAIR IN THE ENDGAME

1. 1... ♗a3! 2. ♔e3 ♗c1 3. ♘d2 ♗d1 4. g4 ♔b6 5. f4 ♗g4–+ Rasik - Knaak, Europe 1993

2. 1. ♗d5 ♗c7 2. h4 ♔e8 3. h5 ♗d6 4. b4 ♗c7 5. a4 ♘d8 6. c4 b6 7. ♔f5 ♔e7 8. b5 ab 9. ab ♘e6? 10. ♗e6+– fe 11. ♔g6 ♔f8 12. c5 bc 13. ♗c5+– Stein - Blau, La Habana 1966

3. 1. ♗c3! [1. f5 ♗b3 2. ♖d2 c5! 3. ♗c3 ♖d2 4. ♗d2 ♘d7 5. ♔f4 f6!] **1... ♖d1 2. ♗d1 ♘d7** [2... g6 3. ♗c2] **2. f5 ♗c4 3. h5! h6** [3... f6 4. h6+–] **4. gh gh 5. e5 ♘c5 6. ♔f4 ♗d5 7. ♗c2 f6 8. e6+–** Kasparov - Smyslov, Vilnius 1984

4. 1. a4! b4 2. ♗d1 bc 3. bc h5 4. ♔f1 ♔f7 5. ♗f3 ♔e6 6. ♔e2 ♔d7 7. ♔d3 h4 8. gh ♗h4 9. ♔c4 ♘b6 10. ♔b3 ♘d5 [10... ♗f6 11. c4 ♗d4 12. ♗a5±] **10. c4 ♘b4 11. c5! ♔c7 12. ♔c4** [12. ♗b4+–] **12... ♔b7 13. ♗b4 ab 14. ♔b4+–** Ehlvest - Nikolic, Zagreb 1987

5. 1. ♗e7! ♔e7 2. e5 ♔d8 3. ♔d4 ♔c8 4. ♔c5 ♔c7 5. ♗d1 ♗e8 6. ♗f3 ♗d7 7. ♗g4 ♗c8 8. ♗d1 ♗d7 9. ♗b3 ♗c8 10. a4+– Kharlov - Ulibin, URS 1991

6. 1... ♗e3! 2. fe [2. ♔e3 ♗b1–+] **2... b4 3. ♘e2 ♔e5 4. ♘c1 ♗b1 5. ♘d3 ♗d3 6. ♔d3 h5 7. ♔d2 ♔d5 8. ♔d3 c4 9. bc ♔c5 10. e4 fe 11. ♔e4 ♔c4 12. ♔e3 a4–+** Levitt - Mestel, Great Britain 1992

7. 1. b5! ♘e7 2. b6 ♘d5 3. ♗d2 ♗f8 4. c4 ♘e7 5. ♗e3 ♗g7 6. g6 ♘g6 7. ♗c6 e5 8. ♗d5+– Shirazi - Chernin, New York 1991

8. 1... f5! 2. ♔g3 ♔f6 3. ♘f3 ♗c5 4. ♔f2 ♗b4 5. ♘e5 ♗d6 6. ♘f3 ♗b4 7. h4 ♔g6 8. ♘e2 ♗c8! 9. ♘g3 ♗e6 10. h5 ♔h6 11. ♔e2 ♗e7 12. ♔d2 ♗d8! 13. ♘d4 [13. ♔c3 ♗a5 14. ♔d4 ♗b6] **13... ♗c8 14. ♔c2 ♗a5 15. ♔d1** [15. ♘df5 ♗f5 16. ♘f5 ♔h5 17. ♘d6 ♔g4 17. ♘f7 ♔f3=] **15... ♗b4 16. ♔e2 ♗d7=** Capablanca - Alekhine, Buenos Aires 1927

9. 1... ♗g5! [1... ♔f8 2. ♗d4 ♗g5 3. c4 ♗e6 4. ♘e4∞] **2. ♗e1 ♗e3!**

3. c4 ♗e6 4. ♘f1 ♗a7 5. ♗c3 [5. ♘d2 ♗d4 6. b3 ab 7. ♘b3 ♗b2−+] **5... ♗c4 6. ♘g3 ♗d3 7. ♘h5 f6 8. h3 ♔f7 9. ♔h2 ♗b8 10. g3 ♗g6 1. ♘f4 ♗e4 12. ♔g1** [12. ♘h5 ♗f3] **12... g5 13. ♘h5 ♗a7 14. ♔f1 f5 15. ♘f6 ♗c6 16. h4 ♗c5 17. ♔e2 ♔g6 18. hg hg 19. ♔e1 g4! 20. ♗e5 ♗e7 21. ♘g8 ♗g5 22. ♗f4 ♗d8 23. ♗d6 ♔f7 24. ♘h6 ♔e6 25. ♗f4 ♗f6 26. ♗c1 ♗d5−+** with the idea ♗g7, ♔f6-g6, Smyslov - Portisch, Tilburg 1979

10. 1... f4! 2. gf gf 3. ♘f4 ♔c3 4. ♗d1 ♔d2 5. ♗g4 ♔c2 6. ♗e6 ♗e6 7. ♘e6 ♗e7 8. ♘d4 ♔c3 9. ♘f5 ♗f8 10. ♘g3 ♔b3 11. ♔e2 ♔a4 12. ♘e4 ♔b3 13. ♔d3 a4 14. ♘d2 ♔b2 15. c5 b5 16. c6 ♗d6 17. ♘e4 ♗b8 18. ♘c3 a3 19. f4 ♗f4−+ Averbakh - Botvinnik, URS 1955

11. 1. ♗b6! ♔c8 2. ♗d8 ♘d8 3. ♔b6 ♔b8 4. ♗d5 h6 5. e3 ♔c8 6. a4 ♔b8 7. a5 ♔c8 8. e4 ♔b8 9. e5 ♔c8 10. b4 ♔b8 11. h4 ♔c8 12. h5 ♔b8 13. ♗e4 f6? [13... ♔c8 14. ♗f5 (14. b5?! ab 15. ♗b7? ♘b7 16. a6 ♔b8−+) 14... ♘e6 (14... ♔b8 15. ♗d7+−) 15. b5 ab 16. ♔b5 ♔c7 17. ♗e6 fe 18. ♔c5 ♔d7 19. ♔b6 ♔c8 20. a6 ba 21. ♔a6 ♔c7 22. ♔b5 ♔b7 23. ♔c5 ♔c7 24. g4 ♔d7 25. ♔b6+−] **14. e6! ♘e6 15. ♗b7 f5 16. ♗a6 f4 17. gf+−** Petrosian - Panchenko, URS 1978 17... ♘f4 18. ♗b7 with the idea a5-a6-a7

12. 1... ♗d4! 2. ed ♔e7 3. ♔d2 [3. ♘d1 ♔e6 4. ♘e3 f5 5. ♔b2 g5 6. ♔c2 ♗d3 7. ♔b2 f4 8. gf gf 9. ♘g2 ♔f5] **3... ♔d6−+** Quinteros M - Gligoric, Nice 1974; 3... ♔d6 4. ♔e3 ♔d5 5. ♘a4 ♗d3 with the idea ♗b1

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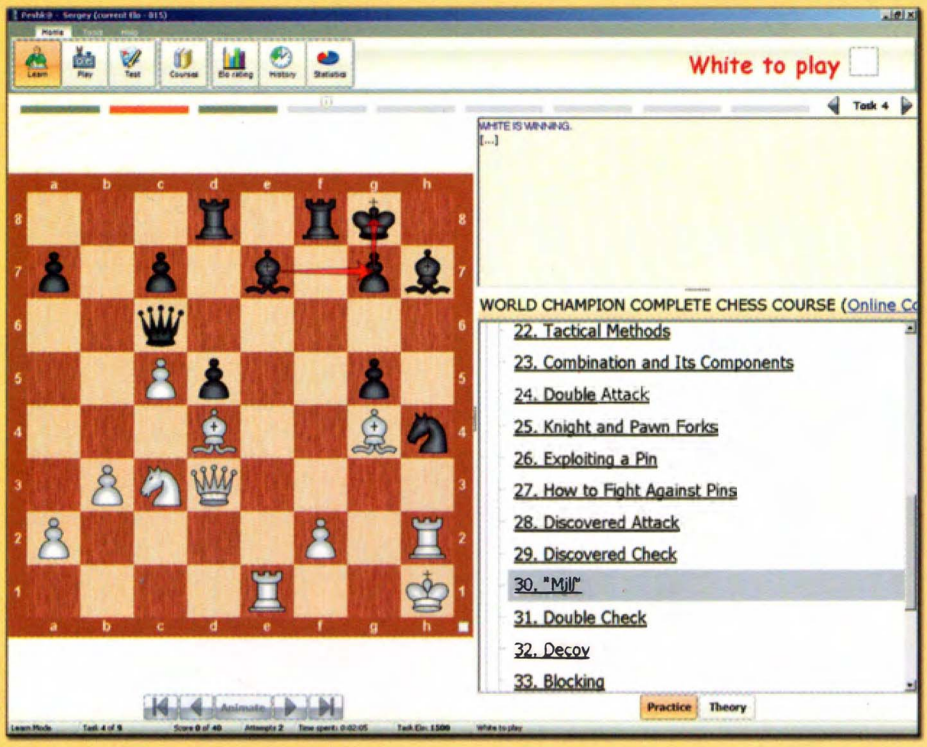

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